HE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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NOTES ON BOOKS:—Maynadier's 'The Wife of Bath's Tale its Sources and Analogues'—Reviews and Magazines.

Notices to Correspondents.

The NUMBER for AUGUST 3 contains :-

NOTES:—Authorship of 'The British Apollo'—' Anson's Voyage round the World'—'The Tribai Hidage'—Site of Brunanburh—General Cope—' Hymns Auctent and Modern'—' Chicha—John Thorp, Architect—Heileon—'Queen's Head and Artichoke'"—Definition of Duel—Seotitah Song—Bible Eating—St. Edmund.

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NOTES ON BOOKS:—Tozer's 'English Commentary on Dante'— Bell's "Cathedral Series" and "Great Churches"—Sentall's 'Works of C. S. Calverley'—Dauze's 'Index Bibliographique'— Temple Scott's 'Works of Swilt.

Notices to Correspondents.

The NUMBER for JULY 27 contains :-

NOTES:—Dibdin Bibliography—Shakespeare Books—Church of St. Sophia—Burnt Sacrifice: Mound Burial—'Anaconda'—''Humph''—Mahomet's Offin—Charles Bartiqueave—''Fseudodaia Epidemica'—''Haish''—Transfer of Land by ''Church Gift''—Wearing Hats in Church—''Stinger''—Valia—Aummy Wheat.

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REPLIES ... "Tugnan" ... Charles Lamb—Shakespeare Queries—St. Clement Danes—"thevaux orynges "—Stow's Fortrait—Surfok Name for Ladybird—Angio-Habrew Ising—Defender of the Faith—West Countrymen's Tails—Arbuthnot—Music Publishers 'Signs—Orients that "Allis—Arbuthnot—Music Publishers' Signs—Orients—Andread Countrymen's Tails—Arbuthnot—Music Publishers 'Signs—Orients of Question—Pews annexed to Houses—Animasis in People's Insides—Crosier and Pastoral Staff—Ugo Fosc le in London—James II.—Towns which have changed their Signs—Grid War: Storming of Lincoln—A Ladle—"Custice"—Taverns in Seven Dials.

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SATURDAY, AUGUST 17, 1901.

CONTENTS.

ROMANCE IN THE SOUTH SEAS	***	***	***	***	209
A SOLDIER'S REMINISCENCES	***	***	***	***	210
TRAVEL IN ARMENIA	***	***	***	***	211
FIGURES OF THE FRENCH RENAL	SSANC	E	***	***	212
THE WRITINGS OF ROHDE	***	***	***	***	213
A NEW GREEK MS. OF ST. MAT	THEW	***	***	***	214
THE IRISH COLLEGE IN PARIS	***	***	***	***	215
NEW Novels (Fiander's Widow;	Love	and l	his M	ask;	
Mary Hamilton; The Maid	of Mai	iden L	ane;	Her	
Ladyship's Secret; A Great	Lady	; H	s La	wful	
Wile; A Harvest of Stubble	; The				01.0
Black Vintage)		***	***	216-	
	***		***	***	217
BIBLIOGRAPHICAL LITERATURE			***	***	218
SCHOOL HISTORIES	***	***	***	***	219
OUR LIBRARY TABLE (Twelve .	Allego	ries;	Amer	ican	
Diplomatic Questions; 1	teprin	ts;	Amer	ican	
Maxims; Current Catalogues					
LIST OF NEW BOOKS					221
THE RELIGION OF LOW SAVAGE	ES; T	HE OF	λινοι	OF	
THE GREEKS; BYRON AND P	ETRAF	RCH;	THE I	PUB-	
LISHING SEASON; WIBBANDI	IN AN	D WI	MBLEI	OON;	
THE PUBLICATION OF 'JOH	IN IN	GLESA	NT';	AN	
UNCOLLECTED POEM BY CHA	RLES	LAMB	***	221-	
LITERARY GOSSIP	***	***	***	***	223
SCIENCE-THE HISTORY OF THE					
CHEMICAL NOTES; ANTHRO			Non		
Gossip	***	***	***	224-	-226
FINE ARTS-A HISTORY OF TH					
REYNOLDS; THE GLASGOW EX	HIBIT	ION;	INTER	EST-	000
ING DISCOVERY AT GENEVA; MUSIC - FRIMMEL'S LIFE OF	GOSS.	IP	***	220-	-228
MUSIC - FRIMMELS LIFE OF	DEE	LHOAR	N; 1	NEW	-230
MUSIC; GOSSIP DRAMA—'THE TALK OF THE TOW	Y'. I	IDDAD	V TAT	220-	-200
"VLLORXA"; GOSSIP	A ; L.	DRAR	TAL	530-	-933
THUMAN , COSSIE	***	***	***	200-	03

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For the writer of these lines, Adam Lindsay Gordon, life did prove "untimely done"; unfortunately, his desire of living was even less enduring. In his short colonial career as sportsman, farmer, and poet, in South Australia and Victoria, his sensitive nature was intimately appealed to by the weird, strange beauty of the bush; but the battle of life was not for him, and before his undoubted talent could mature sufficiently to permit of his making a permanent place in literature for his stored impressions of that bush, he became exhausted, and laid him down therein to die. Of such rude tragedies the stark solitudes of Australia have been prolific.

"The Land of the Dawning" is full of curious, rudimentary forms of life, traces of a geological period all signs of which have long since passed away from other lands. So far the literature which is truly Australasian (Gordon, it will be remembered, was born in England, went to Woolwich and Oxford, and was only a colonist by emigration) is as rudimentary and primitive in its way as are the platypus, the wallaby, and the walking-stick insect in theirs. But, being human, this literature is less distinctive and less curiously interesting, because tradition and communicated influences have rendered it largely imitative and reflective. Also, being human, it is strong as no mere survival can be strong; it is upward-tending, vigorous, progressive.
All of it is coloured and nourished to a greater or a lesser extent from the mysterious great heart of Australia; the silent, primeval bush, of which Melbourne and Sydney frequenting globe-trotters know nothing; the weird, awe-compelling spirit of which is a closed book to the glib narrators of redshirt and billy-can romance. A little of it is saturated in the essence of the bush, and that is the best literature Australia has produced. The worst is that in which gumtrees and stringy bark are mere namesrattling echoes which a Ballantyne could have turned out by the ream after a few listening hours spent in the bars of the Australia Hotel in Sydney or Menzies' in

Acting upon the romantic mind of a Stevenson, the undying charm of the Islands evolved such delightful fantasies as 'The Isle of Voices.' Acting upon the mind of Mr. Louis Becke (as seen particularly in his latest book, 'Tessa; The Trader's Wife,' two long short stories bound in one slim volume), the effervescent charm of the

islands plays no part; the surf, the coral, and the palms become mere stage back-grounds for snappy tales, generally realistic, always ugly when interesting, full of sudden, brutal murders, gin-drinking, and cruelty, and only suggestively atmospheric or de-scriptive of scenery when oppressively sentimental and machine - made. The brutality is a good deal better workmanship than the sentimentality, the one having evidently been felt, the other being as evidently manufactured. And this is natural enough when one remembers the mass of raw rough material that Mr. Becke has to draw upon without any imaginative effort at all. His recollections, based upon personal intimacy, of the exploits of the notorious "Bully Hayes" must represent a marvellous store of blood-curdling adventure. So Mr. Becke is hampered not merely by knowledge, but by actual touch with the raw facts themselves, over and about the whole range of which Stevenson's romantic imagination had free rein. When Mr. Becke draws upon the store afore-mentioned he generally presents his readers with good yarns, spontaneously rattled off, strong and ugly, really valuable documents. In the other vein, of sentimentality, Mr. Becke ignores his store, draws upon tradition as he knows it, and presents his readers with mere sugary husks. During his residence in England, Mr. Becke stated in a published letter that he was no literary man, and had only the foggiest sort of notions regarding English grammar. That was a courageous statement to make, though one little likely to lessen a writer's popularity to-day. Wherever one is able to detect in his work a striving to overcome this-to be literary, in short—there Mr. Becke's work is disappointing. In collaboration with Mr. Walter Jeffery Mr. Becke has written some very interesting South Pacific work. The union should be a happy one, in view of Mr. Becke's rich store of experiences and his literary limitations, for Mr. Jeffery is, or was when the writer of this article came into touch with him, the editor of the Town and Country Journal of Sydney, and a writer of very sound English.

It is evident, then, that Mr. Becke has in his keeping generous gifts of story-of stories which are truly of the South Pacific. But it is also evident that the islands still await the coming of their own artist, of the writer who shall set their gemmed beauty worthily for the world to admire and comprehend. Europe aches in its remotest places under the eager stare of busy "copy"-hunters with note-books. The islands wait, virginal and fragrant; and how they call, and call, even to the dullest mortal who has once clapped eyes upon them in the dawning; their surfbeaten white beaches, their turquoise-hued lagoons and velvety emerald banana clumps; their strange, venturesome schooner life, and the childish brown people of their palm-fringed miniature towns! And the schooners come and go, from Auckland and between Sydney Heads. They brought nostalgia to the present writer often enough before he yielded to it. One sees their top-hamper from the pavements in Sydney. It is a fine field of romance at young Australia's very door.

But for that matter Australia itself, the Bush, also waits. However, Mr. Henry

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Lawson, in 'The Country I come from,' a collection of Australian sketches almost too brief and too bare to be called short stories, has gone further than Mr. Becke in his 'Tessa; The Trader's Wife.' Mr. Lawson has a longish journey before him, but the hopeful feature of his work is its hint that he may go far. Mr. Marcus Clarke once had a vision, and was inspired to write a preface to the poems of Adam Lindsay Gordon. In that brief preface he gave news of genuine intercourse with the dim spirit of the bush which is Australia. But it was only a preface—no more than a couple of pages of "the real right thing." Now Mr. Lawson has true insight and understanding, and it may be that one day he will really make the bush articulate in fiction. In the meantime his literary development appears to have reached that irritating stage in which a writer feels that to be realistic he must confine himself to the blemishes and foul spots of his subject. Mr. Lawson will grow out of this, and the sooner the better, for his work deserves serious consideration from those whose consideration counts, and who at present will surely be baulked by the author's affectation of a belief that Australia is peopled mainly by persons whom he calls "speilers and mugs." Mr. Lawson has felt the weird significance of hanging bark, of naked, ring-barked blue gums, the distant howls of dingoes, and the intense loneliness of women in the slab and iron shanties of cockatoo farmers; yet he clings to the red shirt, and the billy-can, and the "long sleever"—the labels used by a bygone generation of hack-writers to indicate that their home-made romances were laid in the Antipodes. The better half of the traditions of the Sydney Bulletin have in their way been to young Australian writers an education. The poorer half Mr. Lawson must slough and put from him utterly. Writing as an author, he must forego the use of such wearisome banalities as "biled rags," "chawing-up apparatus," "crimson" used as a disguise for "bloody" misused these, and other properties of journalese which disfigure every page in the clever sketch called 'Coming Across: a Study in the Steerage.' He knows perfectly well that though a character in a story by Mr. Bret Harte may say "biled rag, Australian bushman says "white shirt" or "stiff shirt," and that no man outside "comic" journalism talks of a dog's chawing up apparatus." And if Mr. Lawson has heard such expressions upon the lips of a man in the bush, that does not affect the matter in the least. He knows that they do not "belong." To "stoush' a man, meaning to smash or strike him, does not come out of the bush, but from the "hobo" or tramp slang of the United States. And if it did come from the bush, Mr. Lawson would not be justified in his monotonous use of so ugly an expression. "I'm sure!" "My Colonial!" "By Ghost!"—those are expressions far more frequently heard in the bush than many of the raw Americanisms with which Mr. Lawson's pages are peppered. But the Americanisms are apparently associated in Mr. Lawson's mind with rough-andready story, with mining and tramping and the like, and so he makes wearisome play with them. But he has, as we have said,

genuine insight, and real feeling for character and for the essentials of story. It is for that reason that these disfigurements are mentioned here. There is a great and all but virgin field before Mr. Lawson, and his talent is such that one hopes he will labour therein seriously and earnestly.

Reminiscences, 1808-1815, under Wellington. By Capt. William Hay, C.B. Edited by his Daughter Mrs. S. C. I. Wood. (Simpkin, Marshall & Co.)

In the introduction to this book the editor states:—

"I have to express my sincere gratitude to Field-Marshal Earl Roberts for the trouble taken in procuring for me a correct representation of the regimental colours of the old 52nd Light Infantry and the 1st Oxfordshire Light Infantry—that of the 12th Light Dragoons, it appears, is unattainable—and also for his usual and universally known good-heartedness in 'gladly consenting' to my dedicating these pages to him, which I feel to be one of the greatest honours that could be paid to the memory of my father."

It is meet and right that the reminiscences of a gallant old soldier should be dedicated to Earl Roberts, but it is hardly good taste to take advantage of "his usual and universally known good-heartedness" by using his name for the purpose of an advertisement. On the cover of the book we find in letters of gold "Dedicated to F.-M. Earl Roberts," and on the back the same inscription. This is a new departure, and one not to be com-mended. The title 'Reminiscences, 1808-1815, under Wellington' is also somewhat apt to mislead. We expected to find in the book some fresh details about the Iron Duke, but his name occurs only five times in the volume. If, however, it contains nothing about Wellington, it affords pleasant reading for an idle hour.

William Hay was born on the 14th of October, 1792, at the family residence Spott House, near Dunbar. He was the eldest child of Robert Hay, himself a soldier. At the age of fifteen the Scotch lad left his home to enter the Royal Military College, Marlow, but, like many other aspirants for military glory, he had a frivolous difference with the civilian examiner and was turned back. It is somewhat remarkable to find a Scot confessing that when arithmetic was "first put before me I became bewildered and lost my head." However, after a month's preparation he satisfied the authoriwas admitted to the Royal ties, and Military College. The following year he received a commission in the 52nd Light Infantry, Sir John Moore's own regiment. The rules, "most strict and perfect for young officers," had been drawn up by the great soldier who made and moulded the illustrious Light Division.

"The sum he stipulated as yearly allowance in addition to pay was not to exceed 100l., but 80l. he considered sufficient to enable an officer to live as a gentleman without getting into debt."

Hay joined the second battalion of the 52nd, then quartered at Chatham barracks, and with the other youngsters

"was handed over to the adjutant, Lieut. Shaw, for drill, it being the rule of the regiment that all young officers must be drilled for six months in the ranks with the men before being allowed to do duty as an officer. These drills consisted of five hours each day, besides morning and evening parades, and we were kept well occupied with our military duties."

In August, 1810, William Hay left Chatham for London and Portsmouth, having been ordered to join his battalion in Portugal; and he arrived and reported himself at the headquarters of the 52nd Light Infantry two evenings after the battle of Busaco. Capt. Hay does not attempt, as he states, to give a history of the Peninsular War, "but merely to give a sketch of my own proceedings with the army." It would, however, have been wiser if the editor had collated the 'Reminiscences' with Napier's immortal work. Sundry blemishes would have been removed, and the narrative made far more interesting and consecutive.

far more interesting and consecutive.

The Light Division, to which the 52nd belonged, was at the time Hay joined it in the rear, covering the retreat. It was the young soldier's first experience of the rough school of war, and like all soldiers, he "little dreamed what it really was":—

"The weather was wet and cold, and the roads in the most dreadful state, and I shall never forget the shock to my nervous system on seeing the careless way the bodies of dead men were trodden on as we passed them lying in the muddy roads! But I soon became accustomed to such sights. On our march we were for several days pressed by the advance guards of the French, and when encamped for the night our pickets and theirs were within a few paces of each other."

After a few days' retreat the Light Division halted at a small but beautiful town at the bottom of one of the hills which compose the base of the famous heights of Torres Vedras. On taking up their quarters the soldiers were left in the streets instead of being put up in the houses of the town:—

"My astonishment was great to see the camp fires lighted up by the help of costly furniture, the parties from each company sent to find fuel to cook the rations and dry the clothing, arms, &c., returning bearing chairs, tables, and all kinds of valuable articles, which were broken up and used as if they were so much rotten wood." If the inhabitants had sniped the men, the

houses would doubtless have been burnt.

Early in March, 1811, the French broke up their position, and the Light Division pushed on after them. The road was strewed with the dead and dying. "Our own men knocked up, and those of the enemy, poor fellows, alike unable to go further." At Pombal Hay took part in his first sharp fight. Then followed Redinha, Condacia, and Fez de Aronce:—

"At the latter place a sight astonished me: about five hundred donkeys were sitting and lying in the muddy road, all hamstrung by their brutal masters, the French, rather than allow them to fall into our hands."

The Light Division continued their march, and did not come up with the French till they arrived at the banks of the river Coa. All lovers of Napier are familiar with his account of that stern fight. The beaten foe were followed to the frontiers of Spain, and the Light Division took up their quarters at a Spanish village named Gallegos, the French being two miles to their front. "At Gallegos," writes William Hay, "I was enabled to take off my clothes and get into bed for the first time for seven months." Here the troops rested for a few weeks.

After the battle of Fuentes d'Onoro, in which the Light Division were hotly engaged, the army proceeded to the neighbourhood of Badajoz, "where we encamped on an open plain for at least six weeks, after which we began our return march to the north of Portugal." It was during that march Hay had to witness what he rightly calls "an act of diabolical tyranny":—

"On the road was a stream of considerable depth, up to a man's middle; over this river was a bridge. Our general commanding the division, considering it more cooling and refreshing for the men, took his own post on the bridge with his staff, and directed the first division to march through the water. The first division had passed, and was about three miles in advance. The general, from his position on the bridge, observed two or three of the 95th take some water in their hands to cool their parched mouths; instantly the halt was sounded, the brigade ordered to retrace their steps, the whole division formed into hollow square, and these unfortunate men paraded, stripped, and flogged. Such scenes, alas! were of almost daily occurrence, and disgusted me beyond measure."

In these days, when the use of the lash—"that terrible remnant of savage rule," as Alison calls it—was frequent, instances were not uncommon of soldiers receiving one thousand stripes, and the wonder is that any man could survive such an amount of torture. Capt. Hay tells us how Power, "one of the worst characters in the whole army, but cool, determined, and brave to a fault," bore the awful trial. He had by a most daring act captured three cuirassiers, but a few months after the gallant deed Capt. Hay

"witnessed his reception of a thousand lashes for highway robbery, and that without ever uttering a word, except desiring the farrier to strike him fair. On having received his punishment and being taken down, he looked round the square formed of the brigade, and on casting his eyes to where I was posted with my troop, came across—his back lacerated and covered with blood—and requested that I would bear witness to his having on many occasions, while under my immediate command, acted as a brave soldier, and that he had that day received a punishment of a thousand lashes without complaining, which, in his idea, entitled him to a discharge."

While marching in the north Hay heard to his surprise and delight the news that he was appointed lieutenant in the 12th Light Dragoons. He was, he tells us, in no hurry to leave his old companions,

"still, the temptation to a poor walking ensign to become the owner of a charger at once, and to enjoy the comparative comforts of a cavalry regiment such as the 12th then had, just fresh from England with new outfits, while we were in rags, was too much to be resisted."

His uniform was divided among his messmates, and one officer, being greatly in need of a pair of "rifle wings," and having no money, offered him his Portuguese servant boy. The bargain was struck, and with this lad and his two ponies Hay took his departure from the 52nd. After a journey of 300 miles through an almost deserted country he reached Lisbon, where he found the depôt of his new corps. After a short stay Hay obtained permission to join the regiment on the frontier. The many privations and great fatigues he had undergone had, however, told on his health, and he had not proceeded far with the detachment when he was obliged to return to the capital and proceed to England on sick leave. When his health had been sufficiently recruited he returned to Lisbon, and proceeded to join his regiment with the army then investing Burgos. He found that a few months' campaigning had made a sad change in the smart 12th Light Dragoons:—

"The men's clothes were actually in rags, some one colour, some another; some in worn-out helmets, some in none; others in forage caps or with handkerchiefs tied round their heads; the horses in a most woeful state, many quite unfit to carry the weight of the rider and his baggage."

Hay's brigade formed the rearguard of that part of the army retiring on Salamanca, and he gives a graphic account of that most disastrous movement commonly called the retreat from Burgos.

The account of Waterloo is a strange medley, interesting because everything about Waterloo must be interesting. But we are not prepared to guarantee the accuracy of the observations made. Reminiscences are as a rule bad material for history. The rest of Capt. Hay's life may be told in a few words. He served on the staff of the Earl of Dalhousie in Nova Scotia and Canada, and after staying there six years returned home and joined the 5th Light Dragoons as captain. He left the army in 1828, and after serving as Inspecting Superintendent became Commissioner of the Metropolitan Police, which office he held from 1840 to 1855. His reminiscences show that he was a modest, capable, and gallant soldier.

Armenia: Travels and Studies. By H. F. B. Lynch. With Illustrations, Maps and Plans, and Bibliography. 2 vols. (Longmans & Co.)

This is a solid and comprehensive work. It may be doubted, however, whether those parts of it to which the author attaches most importance, and which he regards as the chief reason for its appearance, will be the most attractive to the ordinary reader. An accurate study of the physical geography of the region is, he considers, the key to a right understanding of the "Armenian question," as of many others. He points to the connexion between the great mountain ranges and the high table-lands of Armenia and those extending across the entire continent of Asia, showing how the latter determined during many centuries the routes of trade as well as the great westward migrations, while the physical configuration of Armenia and the adjacent countries has influenced not only their social and economical conditions, but also their political destiny. These conclusions are interesting and well worked out, but-even with close attention to the map-it would need a strong geological digestion to appreciate the technical descriptions day by day of the country traversed, nor will such descriptions convey to the ordinary reader any graphic representation of the landscape. The author, indeed, shows by an occasional deprecatory phrase, or a descent into small type, that he has misgivings on this point. His own appreciation of fine scenery is of the keenest. Of the approach to Ararat he

"One may safely say of the scene which expanded before us that it is unsurpassed upon the surface of our globe. Nor is it difficult to account for the strength and permanence of the impression which it produces upon the mind. Nowhere has Nature worked on a scale more stupendous; yet on none of her works has she bestowed greater unity of conception, a design more harmonious, surroundings more august. Whatever mysteries compose the spell of the wide ocean and the open firmament, all the exquisite shades of light which temper the gloom of a northern climate, all the many-coloured radiance of the south, have been lavished upon the panorama which centres in Ararat and is spread like a kingdom at his feet. Seen at this distance—measured on the map it is a space of fifty-six miles to the summit—the mountain is little more than an outline upon the horizon; yet what an outline! what a soul in those soaring shapes! Side by side stand two of the most beauteous forms in Nature, the pyramid and the dome. Both are developed on lines of almost ideal perfection, with proportions which startle the eye in spite of all their symmetry; and both are supported by a common base. The pyramid is one, and the dome is one ; yet the structure is single which they combine to raise If little Ararat, rising on the flank of the giant mountain, may recall, both in form and in position, the minaret which, beside the vault of a Byzantine temple, bears witness to a conflicting creed, this contrast is softened in the natural structure by the similarity of the processes which have produced the two neighbours, and by their intimate connexion with one another as constituents in a single plan."

And his account of the successful ascent is excellent. His language may sometimes be thought to approach hyperbole—e.g., when analyzing, as he is fond of doing, the contrast of sensations produced by the operations of man, his pettiness and insignificance, and the sublime works of nature:—

"The solitude of the place, and its remoteness from any human settlement disposed us to receive to the full the spirit of our surroundings; nor was the mood disturbed throughout our stay on Bingöl. So plastic is the nature of man that one must regret his confinement in cities, and his exclusion-which is sometimes life-long-from communion with the natural Such communion is at once a spiritual and a mental exercise; and the greater grows our knowledge of the phenomena around us, the more complete becomes the fusion of soul with soul. The Hebrews copied from Asia her vastness and her essential harmony, and translated them into their religion and laws; the inspiration has grown feeble during its passage through the ages; but the source is still open from which it sprang. One feels that its ultimate origin must be placed in this country; and that the fables which are woven round the infancy of our race resemble the mists which hang to the surface of some stately river, but have been distilled from the solid waters which they veil. The natural setting of those legends are a Bingol and an Ararat-the one the parent mountain of the fertilizing streams, the other the greatest and most imposing manifestation of natural agencies working to a sublime end. And Europe, with her turmoil of intellect and clash of religious opinions, has need of the parent forces from which she drew her civilization, and of which the spirit speaks to the spirits of the humblest of her sons in the same accents and with the same high purpose as of yore.....Norashen is an Armenian settlement with ninety-five tenements and a population of 900 souls, and it was in process of erecting a school. Let the reader picture to himself rude structures of stone and wood and earth, which at one end issue upon irregular little lanes, and, at the other, are buried into a slope of the ground. Through

such entrances you pass to subterraneous chambers which serve as stables and as living rooms. In the midst of these sordid surroundings four stone walls are a prominent object; they belong to a little chapel, which has a roof of sods and a bare interior; the bells are hung in a wooden structure at the side. Men with tanned complexions, deep wrinkles, and bent knees issue from the tenements and slouch along the lanes. Ohildren crowd about you, their little stomachs unduly swollen and barely covered by a single cotton shirt. Nobody can read or write; we questioned several...... With what emotion one turned to the contemplation of the magnificent landscape which was outspread at our feet! The squalor of man, the grandeur of his natural environment—the reflection recurs and recurs in the East."

But sometimes the handiwork of man is worthy of its noble setting:—

"In a treeless country, devoid of the rich bewilderment of a luxuriant Nature, and moulded on a scale which would mock the more ambitious creations of human effort and is everywhere present to the eye, such a jewel in stone as St. Saba and many another Armenian temple are seen at an advantage which they would scarcely possess in Western landscapes. Planted on the rough hillsides, overlooking vast expanses of plain and mountain, winding river and lonely lake, they offer at once a contrast to the bleakness of Nature and a quiet epitome of her startling forms. Take this church as an example of the most finished workmanship; what a pleasure to turn from the endless crop of chaotic boulders to the even surface of these walls of faced masonry which the dry climate preserves ever fresh, to the sharply-chiselled stonework of the elaborate mouldings and bands of arabesques! Or, if you extend the vision to comprise the distant scene about you, it will often happen that the mountain masses tower one above another like the roof and gables by your side, and culminate in the shape of a dome with a conical summit, which repeats these outlines like a reflection against the sky."

Want of space only prevents our quoting the pleasant account of an eight days' halt at Akhlat, idyllic in its contrast with the hardships and monotony of much of the route,

with its geological details.

It will be seen from the quotations made that the writer does not suffer from lack of imagination or poverty of language. He likes to attribute to Nature a keen esthetic pleasure in her works. We should be sorry to dogmatize in an opposite sense, but we cannot always follow him in such passages as this, although volcanoes—e.g., Hawaii—have of late years been responsible for high flights of rhetoric. After an interesting description of the volcano of Nimrud, Mr. Lynch continues:—

"Nature has produced this manifestation of violence in the stress of her effort to complete a harmonious design. The curving over of the great lines of mountain-making has resulted in this explosion of forces, usually under control. But as we make our way in silence beneath the stillness of the night, threading the chaos of tumultuous forms on the floor of the crater, we may yet reflect upon the relative insignificance of such violent action, even in a country where it has operated on so great a scale. The stratified rocks are seldom wholly absent in the land-scapes, as they are wanting to the savage landscape of the Nimrud caldron; and, when you think you are admiring the long train of a volcano, a closer inspection reveals slowly built, sedimentary mountains, upon which the volcano has been reared. Nature has preferred regularity of achievement, a quality reflected by the moral sense of man."

Here we are at a loss to see the connexion between "sedimentary mountains" and "the moral sense of man."

The value of the work is enhanced by a résumé of the ecclesiastical and political history, in which the misfortunes of the race are attributed mainly to the obstinacy which the writer considers to be still a leading characteristic. He instances specially the jealousy shown in the relations with the Byzantine empire during the centuries of the Turkish advance:—

"Armenian patriots of the present day brand the memory of King Senekerim, the Artsrunian, and insult his tomb in the cloister of Varag, overlooking Van. No more lenient judgment is meted out to the Bagratid King of Ani, who, as early as the year 1022, willed away his dominions to the same Cæsar who had sup-planted the sovereign of the southern province. But these events are but the outward signs of a general retreat of the Armenians before the advance of Turks and Kurds, battering in the advance of Turks and Kurds, actering in the gates of the caliphate and pressing forward into the settled countries. A fairer view might impute it to these Christian kinglets that they failed to stand their ground upon the bulwarks of Eastern Christendom, drawing support from their powerful neighbours of the same faith, who were welded together in a single and magnificent empire. But that empire, so justly respected by the Mussulmans as the realm of the Romans, was an object of particular aversion to the Armenians as the home or the prey of the hated and unorthodox Greeks. On every page of Armenian history is written large the mutual suspicion which envenomed the relations of the two races. Where co-operation might have seemed impossible we may perhaps excuse the abdication of the weaker party, and even justify the usurpation of the stronger. And the judicial historian, who may sift the facts with greater care than the inquisitive traveller, will perhaps conclude that the blame must be laid on wider shoulders-upon the Pan-Greek policy of the Byzantine Cæsars and their masterful hierarchy, and upon the perversity of two cultured and Christian peoples, who, rather than compose or postpone their quarrels, threw this culture and this religion into the maw of savages."

Prominent among various topics of interest is the church architecture, the excellence of which the author considers to be the sign alike of high civilization in the past and of high aptitude for the future. He finds, however, that the Armenians of to-day, though good builders and masons, have fallen off as regards decorative art. The student of architecture will doubtless appreciate the beautiful illustrations and full and careful description of the churches, especially those of Etchmiazin. The assertion, as regards the cathedral of Ani, that "it has many of the characteristics of the Gothic style, of which it establishes the Oriental origin," he may pronounce to be sweeping.

Mr. Lynch divides his researches and his work pretty equally between Russian and Turkish Armenia. Each rulership has serious drawbacks from the Armenian point of view; but on the whole intelligent Armenians now think that their nation has a better chance of independent existence under the slipshod Turkish system (though the Turks, as our author found, are beginning vexatiously to adopt Russian methods) than under the all-levelling system which must end in complete Russification. Meanwhile, apart from this contingency, the

prospects of the race in Turkey are not unhopeful. Much of the most fertile land is in their hands, and they run up as a wedge between the two Mussulman races. They are, besides, singularly prolific, and form the only progressive and industrious element in the population. The rich and influential members abroad send large sums of money, much of which goes to church building and endowments, a curious proof, by the way, of confidence in the integrity of the Turkish and Russian authorities.

Of records of varied intercourse with men of different races—Armenian priests (cultured and refined in the towns, but ignorant and boorish in the villages), Russian and Turkish commandants, predatory Kurds, and swaggering but not wholly reprobate Circassians—none is more interesting than that of the collegiate life at Etchmiazin, recalling, with a quaint difference, the writer's college life at Cambridge. His notice of the well-known patriarch

Mekertich will be found specially interesting.
Of the consequences of another Russian advance, say to Erzeroum, in throwing open the roads to Constantinople and to the Euphrates valley, while closing our commercial route to Persia, he writes dispassionately, having an hereditary familiarity with the subject. Indeed, throughout these volumes, whatever the topic in hand, we find a thoroughness and a careful study of authorities which cannot be too highly commended.

Sometimes, if rarely, the sense of grammatical concord is wanting in the author—e.g., "Fungus with crimson stools start from the silver lichen." His rivers "hiss" in their channels. A great mountain mass, as Ararat or Sipan, is always a "fabric." And he shows a mysterious excess of candour when, having written (at Ani), "The cloister is situated, as we have seen, on the opposite or left bank," he appends the foot-note, "I should be sorry to have to swear to this statement." But these are minor matters.

Women and Men of the French Renaissance. By Edith Sichel. (Constable & Co.)

THE fact that Miss Sichel's title seems almost a misnomer is probably due to some half-conscious change of purpose on her part during the discharge of her task. Her first aim we can easily suppose to have been to exhibit the influence of women in furthering and shaping the Renaissance, a labour subsequently carried out by M. R. de Maulde la Clavière in his 'Les Femmes de la Renaissance.' This natural and attractive scheme was gradually abandoned, and though Marguerite de France—more generally known as Marguerite de Valois, d'Angoulême, or de Navarre-is perhaps the most interesting figure in the book, she is far from being the most important. The part of women in the Renaissance generally is over-shadowed by that of men, and although Louise de Savoie, the mother of Francis I., her daughter Marguerite de France, and her grandchild Jeanne d'Albret, mother of Henri IV., are conspicuous figures and cover a great portion of the sixteenth century, their influence upon the development of the Renaissance is subordinate.

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This was to be expected in a period which includes the entire reign of Francis I., and brings upon the stage Henry VIII. and Charles V., Rabelais, Marot, Dolet, Ronsard and the "pléiade," the Du Bellays, not to mention men like Erasmus, Calvin, Luther, Michael Angelo, and Benvenuto Callini.

The prominence assigned to women on the title-page is so far justified that Marguerite of France is introduced in the second chapter, and that the book closes with her death, mercifully sparing us in so doing the details of religious massacre. As the friend and protector of poets and reformers, and as the recipient of the warmest homage accorded any woman of her day, Marguerite occupies a prominent position; and as the author of works so widely different as the 'Heptameron' and the 'Miroir de l'Ame Pécheresse' she is entitled to a niche in literary history. Her influence over her brother Francis and her devotion to him are in their way unique, and her theory of love is the most striking to which the epoch, prone though it was to varieties of discussion and experiment, gave birth. Louise de Savoie and Anne de Bretagne, allies when evil was to be wrought and bitter opponents on all other occasions, indicated the two poles of sexual morality, the latter reprehending the tenderest and most delicate relationships between those who were betrothed as strongly as the most scandalous intrigue, and the former bringing to the pursuit of pleasure a tolerance and freedom of view which scarcely understood or admitted of distinctions. Our author, who is reticent in dealing with such matters, shows how Louise protected the advances to her daughter of Bonnivet, whose brutal attempts upon herself Marguerite describes with no language of excessive condemnation in one of the most animated narratives of the 'Heptameron.'

too reserved in language or, it is whispered, in practice, but shaping the ennobling, even when most fantastic ideals of Platonic love. To employ the words put into her mouth by Jean Bouchet and quoted by M. de Maulde la Clavière, the end of love was to refine the world and purge it of its grosser elements, not to admit fortune as a source of social distinction, and to impose upon the newly enriched the obligation to live nobly — that is to say, disinterestedly. In the 'Heptameron' even, in the conversation which follows the fifty-first novel, she maintains that to love money beyond what is necessary for our wants is idolatry. Her code with regard to the duties of those of high birth is fine in all respects. Her conduct towards the numerous influential and enterprising lovers by whom she was beset seems to have been controlled by her overpowering affection for her only brother Francis, an affection which he fully reciprocated. Of the influence of this upon her life there is no question. Its expression takes the form of the language of passion, and has much of that mystical rapture which in later years characterized theological utterances. She considered Francis as all that God had left her in the world-

father, brother, husband. When after Pavia

he was imprisoned in Madrid, she wrote to

him these memorable words :-

Between the two stood Marguerite, none

"Quoique ce puisse être, jusques à mettre au vent la cendre de mes os pour vous faire service, rien ne me sera ni étrange, ni difficile, ni pénible, mais consolation, repos et honneur." Her devotion was not confined to words, and her visit to her brother in Madrid had like to have resulted in her own loss of liberty. On the charges to which her correspondence with Francis gave rise, charges voiced by Michelet and sanctioned by Henri Martin ('Histoire de France'), Miss Sichel is discreetly and commendably reticent.

For most that is known concerning the "captains" and the great ladies of the Renaissance Brantôme, the gayest and least exemplary of chroniclers, is primarily responsible. The information which he obtained almost at first hand has filtered through innumerable channels to the general reader. From well-known sources. including some books of recent days, Miss Sichel has extracted a work which may be perused with pleasure and advantage by English readers, and makes no pretence to be authoritative. She claims for it no more than that it is "an effort to recall a few of the less-known figures that moved and had their being in France in the first half of the sixteenth century." If for "less-known" is substituted "best-known," the description may pass. Taken as a whole, the book is as good as anything is likely to be which is written by one to whom no sources of information are open but such as are generally accessible. It is given to few Englishmen to produce a book such as the 'Étienne Dolet' of the late Richard Copley Christie, to which one of Miss Sichel's best chapters is due.

In one respect only does the work strike us as rather a "hash" of the opinions of others than as a result of personal study. The chapters on Rabelais constitute the most conventional portion. Miss Sichel falls into the error of treating Rabelais too seriously, a mistake only less grave than

that of accepting him as merely a buffoon. This is the more to be regretted since she has obviously bestowed much time and some reflection on the subject. Reverence that Rabelais would have been the last to comprehend and the first to deride is shown from the outset. "It is impossible to approach the figure of Rabelais without a thrill of awe and excitement" is as bad in one direction as is in another the hackneyed reference to "Rabelais laughing in his easychair." A mistake in the same direction as the latter passage is made when Rabelais is spoken of as the "ancestor of Scapin, of Figaro." These things and others like them might pass. It is in essentials that our author goes furthest wrong. To say that Rabelais is not to any great extent an artist is to go as far astray as did those who employed similar language concerning Shakspeare, one of the greatest of artists. The excuse for the coarseness of Rabelais that it is due to his prodigal vitality is no excuse at all. Worst of all is it to venture on a platitude such as "Love-extended to our fellows-is to Rabelais, as to Browning

and Kingsley, the only solution of human ills." One of the most remarkable things

in Rabelais is his delight in cruelty. Read

the chapter ('Gargantua,' I. xxvii.) in which Friar John "des Entommeures" saves

the close of the abbey from being ransacked

by the enemy, or that in 'Pantagruel' (IV. viii.) explaining how Panurge caused Dingdong and his sheep to be drowned in the sea, and doubt if cruelty and blood-lust have anywhere found more gruesome illustration. So great is Rabelais that into him, as into Shakspeare, people can read whatever they wish

ever they wish.

We had marked many passages for comment and noted some errors, mostly venial. How with the picture before her Miss Sichel could speak of the device of Queen Claude as a swan with a sword thrust through its heart is not easily conceivable, the sword being plainly an arrow. The story concerning the singing of Jeanne d'Albret during the birth of Henri Quatre loses its point in narration. We are not prepared to accept Lyons in the first half of the sixteenth century as "on the frontier of Italy." Maurice Scève, not Scevés, the Lyons poet, had no sister named Sybille (sic). Luigi Alamanni, though sometimes called Alemanni, was never Almanni, as Miss Sichel more than once names him. St. Gelais is an English form, never used in France. Jean de la Tourne, the Lyons printer, should be Jean Detournes or De Tournes. The heading of chap. xvi. (1445-1553) is inaccurate. To say that Rabelais after 1524 wore his monk's dress for the rest of his days conveys at least a wrong impression. We know many portraits, and in none that we recall does he wear such a garb. Other passages of Miss Sichel seem to contradict this statement. On his second visit to Rome Rabelais confessed to the Pope, Clement VII., that he had abandoned the robe of his order for that of a secular priest. Mistakes of this kind are scarcely to be avoided in a book produced under conditions such as apparently prevail. We have no wish to exaggerate their importance, or to regard them as detracting seriously from a work which may be read with pleasure. The portraits after Jean Clouet which the book contains add to its value and interest, but fail as a rule to justify the reputation for beauty of the great dames of the Courts of Louis XII. and Francis I.

Kleine Schriften von Erwin Rohde. 2 vols. (Williams & Norgate.)

ERWIN ROHDE was in his day a famous professor, known to the world by two standard books, his 'Psyche' and his 'History of the Greek Novel.' The latter has just appeared in a second edition under the care of Prof. F. Schöll, the pious editor of the present remains. It was natural that Rohde's many admirers should desire a collection of his stray essays, either delivered as addresses on special occasions or contributed to the leading German periodicals. Hence the present volumes, to be completed by a biography from the pen of his eminent successor in Tübingen and Heidelberg, Dr. O. Crusius.

The general impression produced by reading these essays is not on the whole agreeable. There is in them a vast amount of recondite learning, a great zeal for the accurate and critical truth in disputed questions, and in a very few cases a broad and original way of putting together complicated facts. The address on the religion of the

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Greeks strikes us as the best thing in the collection; for though a popular address, it deals in a clear and accurate way with the successive manifestations of the religious, the ethical, and the mystical spirit in Greek literature. For such essays as this we have nothing but praise. Unfortunately, the larger part of the two volumes consists of long and minute discussions on obscure and to many trivial subjects, deformed by two grave faults—an excessively clumsy style and a controversial tone full of personal bitterness. As an instance of the former fault we cannot do better than choose from a hundred instances the passage quoted with admiration by his editor as eminently characteristic of Rohde's tone of thought and expression:

"So verfolgt sie [unsere Wissenschaft] denn in dem Taumel einer überall die Mittel zu einem menschenwürdigen Dasein mit den besten Zwecken verwechselnden glücksgierigen Welt ihr friedliches Werk, der alternden Menschheit das Gedächtniss an die reichste Zeit ihrer Jugend wach und klar zu erhalten."

The next sentences are just as clumsy, and so on all through the book. This kind of writing would not be tolerated for a moment in a French professor; it would even secure the failure of most English books on serious subjects. In fiction, strange to say, the contorted and the obscure in style are not without a certain popularity, just as it was with Attic platform oratory, according to Cleon in Thucydides, when speakers and hearers were striving to excel each other in cleverness, the one to conceal, the other to

divine, the next idea.

We come now to Rohde's estimates of his colleagues and rivals. His papers are full of depreciating judgments, many of them hasty and ungenerous in tone, sometimes directed against greater men than himself, sometimes against rising scholars whom we cannot but suspect he regarded with jealousy. The criticisms on Wilamowitz - Möllendorf should certainly have been omitted by any editor who valued Rohde's reputation. Of course that rising light, with his dash and brilliancy, must have meant to many a pedant an unwarrantable invasion of the solemn precincts of professorialism by a petulant Junker. But why perpetuate in a set of posthumous essays these outbursts of ill-temper? Quite as offensive are the remarks upon Hinrichs's edition of Bergk's The unpardonable sin of this editor is that he has not given Rohde credit for priority over Bergk in determining from allusions the true date of the 'Theætetus.' Whether his argument, set forth at length in the essay preceding this criticism, is indeed sound we leave English Platonists to determine; it seems to us, like most such arguments from German pedants, to assume a precision of reference in Plato which we think most foreign to his genius. Pages of argument and of subtlety are expended upon determining what precise king of Sparta Plato means when he contrasts the man who can count twenty-five generations in a pedigree going back to Heracles with the man who boasts of seven rich ancestors. Plato probably meant any one of the contemporary kings of Sparta, nor did he care whether the exact total of generations was twenty-four or twenty-six. To lose one's temper over such trivialities is not only unseemly, but also ridiculous. Another savant whom Rohde attacks with bitterness is Sengebusch, who dared to set up a popular theory of the dissemination of the Homeric poems, as indicated by the dates given to Homer in various cities. This theory may be wanting in exactness, it may be only a probable hypothesis, but at all events it introduced an idea of order into the confusion of Homeric tradition which made the facts easier to collect and remember. Now we have from Rohde 100 pages of destructive criticism, and not a page of summary to tell us what is the outcome of it all. His own words on Bergk supply us with the proper criticism of the critic:—

"Man fühlt sich am Schluss der Lektüre wohl in manchen Punkten gefördert, nimmt aber von dem Ganzen keinen reinen Eindruck mit. Zum Theil liegt dies an der Form der Darstellung, zumal an dem Mangel jenes genau und überlegt vorschreitenden.....Gang der Untersuchung, welcher allein einer wissenschaftlichen Abhandlung Stil, und sogar eine Art von Anmuth verleihen kann."

The Annuth is indeed of a peculiar kind in Rohde's writing. He evidently plumes himself not a little upon his style; the only fair and objective bit of criticism in this direction is that of the previncialisms in Birt's book on ancient bookmaking.

It is comfortable for peace-loving critics to reflect that men of Rohde's stamp generally meet with their match somewhere, and so get as many rough knocks as they give. According to our author, Edward Meyer the historian, having found the 'Psyche' most useful to him, thinks it right to conceal his obligations by appending "brutal absprechende Censuren" on certain parts of that work. Of course, Meyer was not likely to allow such an assertion to pass unchallenged. Among his many great qualities, suavity of manner or of ex-pression is not the most prominent. So Rohde must have learnt during his life what the results of personal controversy are, not only to the criticized, but to the critic. We forbear to go further into this undignified quarrel. But we repeat our censure of the present editor, who did not (as he did make a selection) expunge these passing foibles from the record of a life which contributed great and lasting ideas to the philology of Germany. Those who are beginning to write are generally more insulting than they mean to be, but violent language between recognized savants is indecent and inexcusable. Wherever Rohde is not controversial he is most agreeable and instructive. His little essay on the προαγών, which he interprets to be not a rehearsal of the plays, but a formal introduction of the impresario and his troupe to the assembled audience in the Odeum of Pericles, in order that the public might know what to expect-all this is most interesting. So also are the stray leaves on myths and stories outside the ordinary bounds of classical learning, which he illustrates with extraordinary acuteness and thoroughness of erudition. But these solid merits hardly atone for the faults we have censured, and will not allow us to form such a favourable judgment of the man as his editor desires to produce.

A NEW GREEK MS. OF ST. MATTHEW.

Notice sur un très ancien Manuscrit Grec de l'Évangile de Saint Matthieu en Onciales d'Or sur Parchemin pourpré et orné de Miniatures, conservé à la Bibliothèque Nationale (No. 1,286 du Supplément Grec). Par M. H. Omont. (Paris, Imprimerie Nationale.)

In this pamphlet M. Omont describes and publishes a most remarkable acquisition recently made by the Bibliothèque Nationale, which is of interest to students alike of the Bible and of art. It is a portion of a copy of the Greek Gospels, written in gold characters upon purple vellum, and ornamented with paintings representing incidents in the Gospel narrative. It was acquired at Sinope, in Asia Minor, by a French artillery officer, Capt. Jean de la Taille, on his return from a journey in Russia and Armenia in 1899. A preliminary account of it was published by M. Omont in the Journal des Savants for May, 1900; and now the full text is laid before us, with photographic reproductions of four out of the five miniatures. For the accuracy and completeness of the publication the name of M. Omont is sufficient guarantee, and it is from information supplied by him that the following description of the MS. is drawn.

The manuscript consists of forty-three leaves, measuring $11\frac{\tau}{8}$ in. by $9\frac{\tau}{8}$ in., and containing rather less than a third of the Gospel of St. Matthew (according to M. Omont's calculation, the whole Gospel would have occupied 145 leaves). The leaves are not all consecutive, but contain portions of chapters vii., xi., xiii.-xxiv. The quires consisted generally of twelve, sometimes of ten leaves. Each page has sixteen lines of writing, except where there is a miniature, in which case there are only fifteen lines and the miniature occupies the lower margin. The writing is a large square uncial, as in all the other extant purple Greek MSS. (with one exception), and there can be little doubt that it is to be assigned to the sixth century. The miniatures (which M. Omont tells us are in excellent preservation, though the photographs do not do justice to them) are in the somewhat coarse style of classico-Byzantine art, and

more curious than beautiful.

As those who are acquainted with the MSS. of the New Testament will perceive, the new MS. falls into a familiar and well-defined group of éditions de luxe of the Gospels, such as roused the wrath of St. Jerome for their costly ostentation. The Codex Petropolitanus (N in the list of Greek New Testament uncials), the Codex Rossanensis (Σ), and the Codex Beratinus (Φ) form a group of MSS. of the Gospels written on purple vellum in letters of silver, with gold for the sacred names, and all assigned to the sixth century; the new MS., which M. Omont appropriately calls Codex Sinopensis, and which, on account of its kinship with the Rossanensis, may most conveniently be denoted by the sign Σ^b, differs from these only in being written in gold throughout. In this respect its only rival is to be found in two leaves at St. Petersburg, known as N^a, and containing a few verses of St. Mark: these also are assigned to the sixth century, and it will be worth the while of some Russian

scholar to make sure that they are not actually part of the Sinopensis. The similarity of the three above-mentioned MSS. is not confined to their external appearance, but extends to their text also. Mr. H. S. Cronin, in his recent edition of N, has shown that its text is so closely akin to that of Σ that both must have come from the same workshop and the same archetype; while that of Φ is not far removed. The new MS. joins the same fraternity. M. Omont's collation shows that it is closely allied to N and Σ ; it has a few readings different from those of Σ. but its only divergences from N are in trivial points of spelling, so that the relation between them must be as close as possible. Since both MSS. are fragmentary, and D contains 198 verses which are missing from N, we have gained so much towards the restitution of the common exemplar.

The textual character of this group of MSS. has been sufficiently investigated by Dr. Sanday, Gebhardt, and others. It belongs to what Hort called the "Syrian" and Burgon the "traditional" family of New Testament MSS., which includes the great mass of authorities, but not those of earliest date. It is true that the Codex Alexandrinus of the fifth century often heads this group of authorities in the Gospels, but the tional" type of text is not yet fully developed in it. The purple MSS. N, \geq , \geq °, Φ , come next in order of age, and represent a further step towards our textus receptus, though still retaining some old readings which subsequently disappeared; Φ in particular has the additional passage after Matthew xx. 28 which is characteristic of the Western group of authorities. For the fully developed "traditional" text we have to look further, to the late uncial MSS. such as K, M, S, U, II, and the great mass of the minuscules.

It will be seen that from the textual point of view the new MS. does not add much to our knowledge, since its text is already extant for the most part in the almost identical Codex Petropolitanus, and wholly in the almost equally identical Rossanensis. Artistically it is again closely related to the last-named MS., the art of which has recently been exhaustively studied by Haseloff in his facsimile edition, and indirectly by Wickhoff in relation to the Vienna Genesis. The subjects represented in the five miniatures preserved in the new MS. are (1) Herodias and her daughter receiving the head of John the Baptist; (2) the feeding of the five thousand; (3) the feeding of the four thousand; (4) the healing of the two blind men of Jericho; (5) the cursing of the fig-tree. On each side of each miniature is the figure of one of the great characters of the Old Testament (Moses, David, Isaiah, Habakkuk, Daniel), holding a scroll on which are written quotations from their writings which are regarded as prophecies of Christ. A somewhat similar arrangement occurs in the Rossanensis. The art is rough and decadent, but it forms one of a small group of witnesses (with the Vienna and Cotton MSS. of Genesis, the Vatican Virgils, and a few other volumes) which help us to form some idea of the characteristics of pictorial art under the Roman Empire.

It is curious that practically all the purple

have come to light within quite recent times. Twenty-five years ago none of them were publicly known except twelve leaves of N, divided between Rome, London, and Vienna, and the two leaves of Na at St. Petersburg; and even these last had only been discovered in 1850. In 1876 Duchesne published thirtythree more leaves of N, which were (and still are) preserved in the monastery of St. John at Patmos. In 1879 Harnack and Gebhardt discovered Σ at Rossano, and published it in the following year. Five years later Batiffol published a description of Φ , the home of which is at Berat in Albania, though it is fair to mention that an account of it had already been given in a Greek work by the Archbishop of Berat as early as 1868. Meanwhile rumours had from time to time been current with regard to a purple MS. said to be existing somewhere in Asia Minor. More than one traveller had heard of it, and some had tried to obtain a sight of it, but it was not until 1896 that it emerged into the full light of day. In that year the Russian Government acquired at Sarumsahly, the ancient Cæsarea in Cappadocia, 182 leaves which upon investigation proved to be part of the MS. already known as N. Through the courtesy of the Russian authorities the publication of this treasure was committed to an English scholar, the Rev. H. S. Cronin, whose edition appeared at Cambridge in 1899. Now the MS. of Sinope has come to light, to take its place among the other members of this group. May it be an omen of many such discoveries in the course of the new century which its appearance has inaugurated!

The Irish College in Paris (1578-1901). By C. M. Boyle. (Art and Book Company.) THE rector of this famous college undertook a good work when he proposed to himself to gather the scanty records of the old Lombard College in Paris, conceded to the Irish when the mission to keep Ireland Roman Catholic in spite of heretic sovereigns became all-important, and ever since that time a college remarkable for the number of priests trained for the Irish Roman Church. There are also notes, quite too brief, upon the other Irish colleges in France, in which we wonder at the omission of St. Omer, which was supposed to prepare the most humane and cultivated of the Irish clergy in days gone by. St. Omer was a lay as well as a clerical college, and educated Roman Catholic lawyers, like the great Dan O'Connell; yet we should have been glad to find something about it in this book. Unfortunately, the reverend rector has found himself obliged by filial piety to compose rather a panegyric than a history. All the men whom he describes as eminent in theology or literature, and who may have been so in their way, though their fame has not reached the outer world, are painted in rose-colour of two or three shades. We catch glimpses of difficulties and quarrels, but, except the quarrels with the French authorities, who seized their property, they are passed over with mere allusions. The virtues practised in these colleges are chiefly those which do not make a stir in history; the students, είθισμένοι δεδοικότες καὶ σκοτεινώς ζην, like MSS. of the Greek New Testament should | the wife of Ischomachus, are diligent and

obedient, and little more. Nevertheless. the relations of this college to the University of Paris and to the other colleges in France are very suggestive to the student of education. There is first the separation long maintained between the clerical house, which contained the youths preparing for the ministry, and those who had already taken orders. This separation of junior and senior students was in recent years (and we suppose is still) carried out at Maynooth College, and stirred the righteous indignation of Gladstone when he visited the college. The other point to be noticed is the gradual drawing off of the students from attending university lectures outside this college—a feature in Maynooth College from the outset—an assertion that the Roman Catholic clergy are to be educated in complete separation from all lay or outside influences. Hence it is that they continue to live an intellectual life apart from the rest of the world, and that both their merits and defects are known only to their own order. We learn here by the dedication that the present Cardinal Logue was a professor in the Paris college, "a model and a light." This statement, which we do not for one moment question, will be news to the majority of educated Irishmen. who have him before them constantly as head of the Irish episcopate.

In such cases practical duties are likely enough to leave no time for literary or scientific work, but in the whole long list of worthies eulogized by our author there is not one who has made any mark in European letters. In the present book we notice quotations from Horace, and even from Homer, correctly printed, which latter is rarely the case in books of this class, or indeed of any class in a careless and degenerate age. The Roman Catholic Irish clergy may be said, like Mary in the Gospel, to have chosen the better part; they have certainly not chosen the part of cultivating letters or science with much success.

We pass now to the documents very properly printed for us by the rector, as they are not accessible to the public, and afford a good deal of objective information. A translation of the charity sermon of Bourdaloue is perhaps the least valuable. We should have the original text of the famous orator, not a bald English version from which every particle of eloquence has evaporated. The next document is an appeal made by the Irish Roman Catholic bishops in 1624 for the support of the Parisian Irish College, in which the most interesting point is that they call themselves "Præsules regni Hiberniæ," and speak of it as nostra Respublica, without alluding once to the real king of Ireland. The rules for the Irish Seminary follow, and then the rules for the Irish College, from which we cull the facts that in the seminary Latin and French were the compulsory languages, and in the college the official prayers were for the most Christian king, the Archbishop of Paris, and for the conversion of the King and Queen of Great Britain. We note further that in the brief account given of the other Irish colleges in France ultimately absorbed by the college of Paris, viz., those of Bordeaux, Toulouse, Nantes, Poitiers, Douai, and Lille, only once is there any mention whatever of

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the Irish language. At Lille, the smallest and poorest of them, founded (like Douai) by the Spaniards, the students were compelled to converse in Irish on Tuesdays and Thursdays, and a rector was once removed because he was unable to speak it. What is also remarkable is that this college was intended for students from Leinster and Meath (sic), and the assertion that late in the eighteenth century the Irish language was the speech of the body of the population in Leinster. If the Roman Catholic clergy had not set their faces against it, it would doubtless still be common in some parts of the province.

It is amusing rather than surprising to find that this college, specially founded to promote a mission in Ireland against the Church there established by the British Government, sheltered itself under the British flag and claimed protection from our ambassador. That took place in 1790, when Earl Gower supported the petition that the colleges were the property of British subjects, and therefore quite dis-tinct from French ecclesiastical property. The college was certainly under the control of the Archbishop of Paris. Again in 1870 the college petitioned Lord Lyons for permission to hoist the flag of England, and so it was protected both from Communists and Germans. But the protection thus accorded was turned to a very different use when in 1818 the French colleges, with Douai at their head, made a claim for a portion of the large sum granted by the French Government as indemnity for the losses sustained by English subjects. Upon appeal to the Privy Council this case was decided by the Master of the Rolls (Lord Gifford) in the following terms :-

"These institutions, although their members were British subjects and their property derived from funds contributed by British subjects, were in the nature of French corporations. They were locally established in a foreign territory because they could not exist in England. Their end and object were not authorized by and were directly opposed to British law, and the funds dedicated to their maintenance were employed for that purpose in France because they could not be so employed in England."

They were therefore declared French establishments. This decision was upheld in 1832 by another Master of the Rolls, when the question was reopened by the agitation of Dan O'Connell, on the special ground that the King of France permitted and controlled the college. Again was the question opened and discussed by Isaac Butt in 1871, when the college had again felt the benefits of British protection; but again with the same result. This history needs no commentary. In concluding our notice of this interesting and suggestive book we may express a hope that the Rev. Edmund Hogan, who has given us so admirable an instalment of the history of the Irish colleges in Spain and Portugal in his 'Ibernia Ignatiana,' may not fail to complete that important work.

NEW NOVELS.

Fiander's Widow. By M. E. Francis. (Longmans & Co.)

In 'Fiander's Widow' the author gives us a likable and healthy study of rustic Dorset. In modern fiction rusticity has

almost come to stand for morbidity and a following hard, but generally very far after Mr. Hardy or M. Zola. Lately a slight reaction appears to have set in. 'Fiander's Widow,' though a story of the soil, is made up of pleasant, yet not for that perhaps entirely impossible elements. The widow is a young creature endowed with most remarkable beauty and, what is still more remarkable (especially in a beautiful woman), great common sense. Two elderly men friends are the important characters, and capital old fellows both. Fiander the farmer is first introduced. At the age of sixty or thereabouts he weds the forlorn and lovely Rosalie, aged eighteen, from strictly utilitarian as well as kindly motives and emotions. A very excellent and considerate husband he makes, and she a very good dairywoman and wife. His death and her widowhood lead to sundry complications, including farming difficulties and intrusive and unworthy suitors. The second old man (Fiander's faithful crony, who has much of his friend's robust simplicity of nature) steps in to counsel and protect the distressed beauty. After a struggle he resigns himself to seeming necessity and a wholesome admiration, and developes into a suitor on his own account. A stalwart nephew from abroad appears meanwhile, and in the end a way of making everybody happy in a suitable fashion is found. The courting of Rosalie by the two old men in turn is not without touches of dry humour. The writing is competent and careful.

Love and his Mask. By Ménie Muriel Dowie. (Heinemann.) Mrs. Norman was not quite happily inspired

when she wrote—or at any rate published— 'Love and his Mask.' She has, we think, written things showing greater cleverness and power of expression. Her admirers will therefore be likely to agree that, unless she was to do still better, it had been well to pause. 'Love and his Mask' is not, we fancy, of a nature to increase a reputation in the right direction. It seems to aim high, but falls flat. The substance of the story is the Boer war, seen mostly from the point of Society with a big S. In fiction—dare we say it, in real life?—the subject is sometimes stale and unprofitable. We do not think that this particular use of it is more than usually cheering or illuminating. As regards the love part-the mask no doubt means friendship-it is not exciting or beautiful. Indeed, one or two rather disagreeable as well as many trivial touches might be cited. The group of people depicted are extremely cliquish, so to speak, yet they do not give an impression of live-liness or individuality. Clothes, manners, and the particular slang supposed to be in vogue with the "smart" set serve to produce a more snobbish than vivid effect. The explanation by some of these people of the true inwardness and differences of mental and physical attraction between men and women is attempted, but one is not aware of knowing anything more-or less-about

the subject and nature of love than before

reading these experiences and experiments.

However, there is the book to speak for

itself, and readers may judge how it affects their own tastes or sensibilities.

Mary Hamilton: her Life and History. By Lord Ernest Hamilton. (Methuen & Co.) THE Mary Hamilton of Lord Ernest Hamilton's historical novel is an imaginary character, the ill-fated Queen's Marie of the old ballad. No Mary Hamilton and no Mary Carmichael were numbered among the Maries. None of the Maries was executed, as in the ballad, for child murder; there was not, as in the ballad, an intrigue between Darnley and one of the Maries. The historical germ of the popular poem was probably the amour between one of Queen Mary's French waiting-women and an apothecary. Both were hanged. Lord Ernest Hamilton (who knows of and refers to the apothecary) has chosen to take great liberties with history. His Mary Hamilton, when almost a child as we reckon now, is wedded to Darnley before his marriage with Mary. "The king" commits a deliberate bigamy, as he explains to Lord John and Lord Claude Hamilton. "While my marriage with her" (the Queen)

"will debar others from seeking her hand, the fruit of that marriage will be but a bastard product, with no better claim to the crown than that of Moray himself."

Thus James VI. would be a bastard, a pretty state of things. So Darnley lives with two wives at Holyrood, another excellent reason, were the tale true, for treating him as he was treated at Kirk o' Field. Lord Ernest was treated at Rifk o Field. Lord Ernest introduces a certain Sir William Standing, Darnley's equerry, as "the bravest man and truest." Perhaps the elder of the two brothers, each named Anthony Standen, is meant. His MS. account of Riccio's murder is curious, but not trustworthy. Mary did not escape from Holyrood by sheets let down from a window, as Lord Ernest makes her do; the real circumstances (as given in the Lennox MSS.) were more picturesque, and more valuable to a novelist. The tale, as told by Lord Ernest, is on the whole as good as many successful modern historical novels; and the mixture of styles—here modern, there archaistic, and containing such words as "mimsy" and "podgetic" (Sir James Balfour is called "podgetic")—is not worse than what we commonly meet. The bigamous plot becomes more absurd as the story advances, and singular verdicts are pronounced on certain historical characters, such as Mary Fleming, later the wife of Lethington. That Darnley deserved whipping and hanging does not seem to have occurred to the personage who acts as narrator.

The Maid of Maiden Lane. By Amelia E. Barr. (Fisher Unwin.)

New York in 1791 is chosen as the scene of this agreeably written, but not very exciting love story. The author takes one along at a very leisurely pace, and the journey is half over before the plot comes to anything. The necessary trouble appears from the carelessness of the heroine in misdirecting two letters. Meanwhile the hero's father becomes Earl Hyde and his mother Countess of Hyde, and he himself becomes Lord George Hyde or Lord Hyde. The author has, we fear, not thought it worth while to master the intricacies of our English titles. She is happier in

glimpses of the French Revolution. A friend of the heroine's marries a Frenchman, and sends home interesting news from Paris. This device helps very well to give the story its proper setting as to time, but a bad mistake is made when one of the characters is represented as singing 'Jerusalem the Golden' in the well-known words of the late Dr. Neale's translation from St. Bernard de Morlaix.

Her Ladyship's Secret. By William Westall. (Chatto & Windus.)

MR. WESTALL is a very good contriver of plots. A lady whose husband has been legally presumed dead and who has married again is certainly in a very awkward predicament when the first husband reappears. Here things are even more complicated, because the lady's daughter by her first husband has been adopted by strangers, and eventually comes to make a confidante of her mother without knowing who she is. Mr. Westall manages such intricacies with great ease and clearness, and almost prevents one from troubling to think whether the events he relates are probable. That is the business of the contriver of plots, and in 'Her Ladyship's Secret' the business is well done. The fault of the book is that a considerable part in the middle of it is filled up with an elaborate account of a contested Parliamentary election. This appears to be mere padding.

A Great Lady. By Adeline Sergeant. (Methuen & Co.)

'A GREAT LADY' belongs to the "pot-boiler" variety in fiction, as the author herself no doubt knows. A mild and manufactured air informs each and every part of the story, and this equality of touch shows the only hint of artistry it may be said to possess. Most of the material is of a familiar kind. A hero wrongfully imprisoned, a noble and disappointed heroine who seeks a hardworking Anglican sisterhood, a meaningless yet brutal brother, a woman of headstrong and selfish temperament reclaimed by force of example, and other situations, traits, and persons-are they not here written, and will they not again be written in many another book? In this one they are not marked by any special features, and are therefore scarcely to be differentiated from their

His Lawful Wife. By Jean Middlemass. (Digby, Long & Co.)

Nor much of a story, this—yet, as stories go, better than 'A Wheel of Fire' by the same writer. Both show a mediocre gift of expression or descriptive power, but what interest there is, is better sustained in 'His Lawful Wife.' The mystery is not much of a mystery, and it is badly put on the canvas besides. But the character of the girl Kitty has points of interest. She belongs to the average type of woman—never "high-falutin" or out of her proper key, and in spite of intrigues a creature kindly enough. There is no pretence at anything more than just a story with no art or beauty about it. It is the kind of thing that answers as a novelette in a series, now that such things are not

obliged to be "shockers" or necessarily made up of highly sensational materials.

A Harvest of Stubble. By W. Eden Hooper. (Brett.)

This is very likely an "ower-true" tale, but the story of the gradual alienation of affianced lovers, and of the disillusionment of two partners in a less conventional union, forms but melancholy reading. The character of the lady who takes the lead in both situations suggests intimate study: fond of gaiety and the good things of life, and perhaps rather passionless, she is yet womanly as well as worldly, and deserved better treatment by both her lovers. The first was a suspicious self-torturer, whose exacting devotion presented itself to the woman as selfishness; the second a commonplace man of the world, who would have done much better for himself had he made his mistress his wife. As a study in the relations of the sexes the story is not without ability, but we confess to finding it depressing.

The Fly-Wheel. By George Wemyss. (Macqueen.)

This is a story which the most particular of modern girls may with perfect confidence place in the hands of the most innocent and Early Victorian of mothers. But, in fairness to mothers, one must add that though safe, the book is most painfully insipid. Bret Harte once wrote some parodies of sensation novels. Had he essayed the parody of domestic stories which in style imitate, say, Mrs. Henry Wood's first efforts, one fancies he might have written such things as we find here. But the book is not without ambition. A literary character is introduced, the type is nicely defined, and the author throws out a hint of high aims by stating that in literature "the inspired passage must be written straight off the reel."

A Black Vintage. By Morice Gerard. (Digby, Long & Co.)

THOUGH a poor thing enough from the literary point of view, this book is not so black as by its published appearance it is painted. Its cover and general get-up suggest mawkishly sentimental melodrama. As a fact it is merely melodrama with no more than a mercifully brief hint of the mawkish. A mysterious Italian count, who is at once a Bluebeard, a coiner of false money, and a sort of brigand; his secretary, who is put forward as an English gentleman, and acts as a hopeless cad with a pronounced taste for detective work; an Italian girl, who pines and dies for love of this objectionable secretary; a benevolent old lawyer, who settles a fortune upon himthese are the ingredients. The mixture is fairly free from the commonest sort of grammatical errors.

ECONOMIC LITERATURE.

In Your Banker's Position at a Glance, by Henry Warren (Jordan & Sons), the author continues to write on the same lines as in his preceding volumes, which dealt with other branches of the same subject. Its basis, as he informs us, has "been taken from that useful book, Mathieson's 'Handbook for Investors.'" To this the author has added remarks of his own

on the position of every bank mentioned. What Mr. Warren has borrowed is valuable, which can hardly be said of what he has supplied. His remarks run mainly on a dead level of obvious truisms studded with patches of petulant criticism. A remark at the commencement, that the last object of the writer is to "instil into the mind of any reader a doubt as to the solvency of any bank upon this list, or indeed of any bank mentioned throughout the volume," is followed by hints that the holders of shares in particular banks are likely before long to find the value of their holdings reduced. As an instance of this we may quote the following, which occurs in the course of an analysis of the accounts of a bank:—

"Personally, I should not care to hold shares in a bank whose ratio of total liquid assets is under 40 per cent., but that is merely an opinion; and those persons who are anxious to pick them up at the above figures will doubtless have an opportunity when the next period of depression begins to make itself felt."

In this jaunty manner the pages are inter spersed with anticipations of a drop in the value of the shares of a good many of the banks referred to. We will quote a couple which curiously are couched in almost similar words: "If a would-be purchaser wait, the price should be found considerably below these figures during the next year or two." Again, of another bank: "Would-be buyers during the next year or two should be able to buy at much lower figures than those now ruling." As the reader wades through pages sprinkled with crude and captious remarks like these, he is reminded of the considerate speech attributed, in the well-known story, to the spectator of a scuffle who was not on friendly terms with the sufferer from the violence of the mob, and, while desiring that he should not be let off too easily, did not like to express his rancour in such a manner as to recoil on himself: "Do not hurt the poor fellow; do not nail his ears Mr. Warren apparently has no to the pump. wish to injure holders of bank shares, but his remarks will hardly tend to their advantage, while those who desire really useful information will not gain much from his volume.

Dictionnaire du Commerce, de l'Industrie, et de la Banque. Quinzième Livraison. Edited by MM. Yves Guyot and A. Raffalovich. (Paris, Guillaumin & Cie.)—This number, on the first page of which the article on 'Panama' is completed, does not exhaust on the last the heading of 'Postes,' so important a place does the letter P occupy in the French language. A few lines are devoted to the Pan-American railway, to extend from New York to Buenos Ayres. Some idea may be formed of this enormous project by remembering that its length in round numbers—over 10,000 miles is about as far as from London to Bombay and back, and that the distance from New York to the frontier of Mexico, only one-fifth of the total length of the line, is more than 2,000 miles. About half the work is already conmiles. About han the work is already the structed. The cost of the earthworks, bridges, &c., of the remainder is estimated at 35,000,000l., without including anything for rails, &c., and rolling-stock. Tradition tells rails, &c., and rolling-stock. Tradition tells of the American statesman who grumbled over the trend towards Europe of existing railways in the United States. He desired lines from north to south. This monster construction might have comforted him. The name of the little industrial village of Pantin introduces the manufacture of matches. 2,500,000 at least are turned out per day. In view of the population employed, the manufacture seems stupendous. 'Paper' occupies nearly seems stupendous. 'Paper' occupies nearly ten pages. The raw material and the finished article are both included. Paper made from grass has the advantage of elasticity, but that made from wood-pulp promises to occupy the field. Each of the large American journals is said to use annually the value of 150,000l. in paper

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of this class. That marbled paper dates back to Henri II., the husband of Catherine de' Medici (1547 - 1559), will surprise many. The article itself extends from eigarette paper, no unimportant industry -we are told that there are factories which turn over some 20,000l. a year—to compressed paper, from which gas-pipes, tubs for petroleum, even paving "stones," are made. The article on paper money, the work of M. Raffalovich, gives a succinct history of the principal issues of this form of the circulating medium. The flat money in America and the forced circulations in Europe are commemorated. The skill with which France escaped the extreme troubles of depreciation (1871-8) may be compared with the distress caused by the assignats nearly a century before; but perhaps the most remarkable chronicle is that of Russia, which, after some 130 years of depreciated currency, emerged, three years before the last cen-tury closed, with a gold standard. It is to be hoped it may continue. Even the word parangon is commemorated. Lest the word should not be known, it is best to explain that the substance is hollow steel wire, used for umbrellas, which takes the place of whalebone. Perfumery receives a good deal of notice. Perfumes, as we know them, date only from the Renaissance. In the eighteenth century they were fashionable.
royal manufactories at Sèvres were into requisition for bottles, boxes, perfumeholders, which were little works of art. More recently perfumes have become democratic, and France takes the lead in their manufacture. The masses of flowers in the Maritime Alps provide material for much, but the process of collecting is lengthy. It woman a whole day to gather about 20 lb. of violets or orange-flowers. The weight of the material employed is enormous: 2,000 lb. of orange - flowers, approximately 120,000 flowers, are required to produce 2 lb. of néroli; and 32,000 lb. of roses, or 5,000,000 flowers, for 2 lb. of essence of roses. Few would guess that Bulgaria is one of the most important producers of essence of roses, and that Turkey is its best customer. Paris is the subject of a very interesting article. The divisions of the different occupations described supply much curious information. Tailors for men are reckoned as some 12,000, but "tailleurs pour dames" are over 96,000. The number of domestic servants doubled in the thirty years ending in 1896. That 9,500,000 oysters and about 545,000,000 eggs annually should be consumed will astonish no one, but that the consumption of horse-flesh is 4 per cent. of that of "butcher's meat," and is equal to one-third of the pork consumed, will be a surprise to many. The description of the parquet explains the arrangements with the stockbrokers and the organization of the local bourses of France. Profit-sharing is carefully described by M. Yves Guyot. In passementerie (lace) France holds its high position. Lace for ladies' dresses takes the first place, but in artistic lace for furniture France has an absolute monopoly. What the admired styles are is sufficiently indicated by the styles are is sufficiently indicated by the remark that the modern productions in the manner of Louis XIV., XV., and XVI. are a triumph of French lace-making. Pasteurization has passed from the status of a scientific idea to that of an industry commercially important. For instance, it is claimed that wine which has been pasteurized remains constantly without change and other preconstantly without change, and other products are similarly preserved. The description of pastry notices its great con-sumption and also the number of articles employed in its adulteration. The article 'Patron' notices that the word finds no place The article in the civil code of France. It is too modern for that, appearing to have been used for little more than fifty years. The word pavage brings

in the great improvements recently made in pavements throughout France. pavements throughout Figure 7. Innocent of "side-walks," of half a century since will reigine in the description of these. Wood rejoice in the description of these. pavement, we are informed, is the pavement of the future, but glass and artificial stone are also used. Hides, leather, and furs form interesting studies. Between eighty and ninety descriptions of skins-from the weasel to the lion - are enumerated. The most widely distributed fur-producing animal is the cat, while squirrel fur is much used. The skin of the fox has also considerable There is an interesting article variety. on methods of painting, dealing naturally rather with the vehicles employed for the colours than with the art. Peptons give another instance of scientific thought brought to the service of commerce. Unfortunately, poisonous qualities are not unfrequently mixed with the useful. Pearls are an increasing product. Here again science comes to the aid of the pearl diver, and enables him to remain two hours easily at a depth of 200 ft., as compared with two minutes at from 60 ft. to 70 ft. The growth of personal property is commemorated. In France it bears its share of local taxation, to which it brings increasing sources of revenue. The use of petroleum dates only some forty years back, and the trade in it is greatly increasing. Chemists as traders appear to be suffering in France from the same sort of competition as in England. Phenols, again, provide another instance of the industries arising out of the scientific employment of waste products. *Philatėlie*, a word that has been acclimatized in France for but a few years, indicates the passion of collectors of postage stamps. When we find that in the year 1899 alone 815 new types were brought out, we cannot wonder that the hobby developes. Phonographs are increasing rapidly. A new industry associates itself with their use. A professional singer by singing from two to three hours a day into a phonograph may earn as much as £60 a month. Photography gives rise to considerable industries. told of one manufactory at Lyons which employs 600 people and turns out daily some 7,000 yards (nearly four miles) of sensitive paper, while the films it provides would cover in a year some 400 acres. It is wonderful what an enormous business this amusement has called forth. The industry in pipes requires a word. In the Jura some 8,000 workpeople obtain a livelihood by the manufacture of pipes from the root of the heather—bruyere whence briar pipes take their name. T industry produces nearly 500,0001. a year. There is a very remarkable article on ports and harbours. The enormous growth of the size of vessels will require shortly the re-arrangement, almost the reconstruction, of all the more important harbours. It is not every dock that can hold a vessel drawing 30 ft. and with a tonnage of 30,000. we must restrict our remarks. We may congratulate MM. Guyot and Raffalovich on having fully maintained the interest of the preceding numbers of the dictionary.

BIBLIOGRAPHICAL LITERATURE.

German Book-plates: a Handbook for Collectors. By Karl Emich, Count zu Leiningen-Westerburg. Translated by G. R. Dennis. (Bell.) — Count zu Leiningen-Westerburg's monograph on German book-plates in the "Ex-Libris Series" is a very thorough piece of work, as befits a collector who since 1888 has succeeded in acquiring over 20,000 book-plates, of which about half, if we include those from Austria and German Switzerland, belong to the German plates on which he here discourses. The Count is bold enough to believe that his own collection contains five out of six of all the German book-plates now extant, the

number of these being estimated at from 10,000 to 12,000. Slight as was the interest taken in book-plates in Germany until the last five years, such success in collecting, even with few rivals, is very unusual, and has given the Count the great advantage of writing his book with practically all his materials in his own possession. His arrangement of his subject is mainly chronological, though the importance of German ecclesiastical bookplates has claimed for them a chapter by themselves at the cost of a cross-division. As is well known, Germany was the first country in which printed marks of ownership in books came into use, and there is no doubt that ex-libris were well established there by the end of the fifteenth century. Count zu Leiningen-Westerburg dates all the three earliest examples, the Brandenburg and Zell gift-marks found in books of the Carthusian monastery at Buxheim, and the Hans Igler woodcut, as "about 1470." This may be correct as regards the second and third, but it is nearly thirty years too early in the case of the Brandenburg cut, which is, we believe, frequently found on the clean side of printed paper, the printing being in the later types of Albrecht Kunne of Memmingen, who was probably employed to print the cuts, and economically used his own waste paper for the purpose. The Count reproduces the cut very prettily in colours, but is mistaken in saying that it has never previously been reproduced from the original, the illustration in Mr. W. J. Hardy's work on book-plates having been taken from a good example in the Franks collection. In the Count's book the illustrations are numerous and excellent, and offer in themselves a rapid survey of German designs. Despite the distinguished artists to whom some sixteenth-century plates are assigned, their general effect is rather depressing, German ex-libris being less graceful than French, and lacking the simplicity which till within the last few years was the best feature of English ones. We ought to add that there is much miscellaneous information to be gathered from Count zu Leiningen-Westerburg's book, and that in particular his possession of a fine collection of English book-plates enables him to make some useful comparisons. The book is well translated by

Répertoire des Ventes Publiques Catalognées. Index Bibliographique. Par Pierre Dauze.— 1 Octobre, 1897, au 30 Septembre, 1898. (Paris, 9, Rue du Faubourg Poissonnière.)—In noticing a few months ago the last instalment of this French equivalent to 'Book-Prices Current' we remarked that M. Dauze only needed a little more expedition to make his work thoroughly satisfactory. This new volume brings his record up to Michaelmas, 1898, and though still a couple of years in arrear, he has thus caught up some eight or nine months. The year with which he now deals was not a very interesting one in the French book-market. As we began cutting M. Dauze's pages it seemed as if the monotony of small sales, with averages of ten francs a lot, would never be broken. Almost a third of the bulky volume broken. Almost a unit of the bulky volume for occupied with successive instalments of the sales of M. Alfred Piat and the Baron Pichon, both of them very worthy collectors, but too miscellaneous in their collectors, but too miscellaneous in tastes and possessed of too few treasures to make their books interesting. Not until p. 479 was our diligence in papereutting rewarded by lighting on a typical modern French collection, rightly called "le cabinet" rather than "la bibliothèque" "de M. le Comte de S***." This contained only 119 lots, but realized upwards of ten thousand guineas, making an average—almost un-known at Sotheby's—of about 801. a lot. It is easy to guess that it was not the books themselves, but their jackets, that were mainly responsible for this total, bindings for rom

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the Baron de Longepierre fetching 2301. and 1601., a Padeloup 801., a Le Gascon 7401., a Monnier 7421., and one of the bindings of which the ownership is rightly or wrongly divided between Henri II. and Diane de Poitiers no less than 8401. This wonderful ittle collection was immediately followed by one hardly less precious, registered as "la bibliothèque de M. le Baron F***." In this case 140 lots realized 5,970l., the chief treasures being a Maioli binding, which sold for 680l., and a finely illuminated manuscript of 'Les Chroniques de Normandie,' which took the Chromates de Normande, which took the highest honours of the year by being knocked down for 9401. Only two other sales in M. Dauze's record are of much interest—that of the private library of M. Conquet (450 lots, 5,9661.), which chiefly consisted of books pub between 1881 and 1897, enriched with original water-colours or in fine modern bindings; and a pleasant little miscellaneous library, with a distinctly literary flavour, belonging to M. François Greppe (851 lots, 2,830l.). It is only fair, however, to note that a literary flavour pervades all the French book-sales to a much larger extent than our London ones, the neat classification of the books by subjects and periods being in marked contrast to the English arrangement by sizes. As usual, M. Dauze has done his work very well, but, as in the case of Mr. Slater's 'Book-Prices Current,' we miss sadly any proper indexing of the books which owe almost the whole of their value to their binders or owners. or to the artists who have supplied original illustrations for a single copy. A book in itself worth a few pounds becomes, if bound for Grolier, or Maioli, or Henri II., saleable for many hundreds. It is thus absurd that it should only be registered in the index under the name of its author.

Bibliographie des Bibles et des Nouveaux Testaments en Langue Française des XV me et XVIme Siècles. Par W. J. van Eys .lre Partie. Bibles. (Geneva, Kundig.)—Though without the advantage of the reproductions now recognized as almost indispensable in good bibliographical work, the list of French editions of the Bible which M. van Eys has drawn up may be welcomed as a useful makeshift. It is, however, sad'y slipshod, space being wasted by elaborate descriptions of well-known printers' devices, for which a reference to Silvestre would have sufficed. many small mistakes being made in transcription, while some important information is with-Opening the bibliography at random, we take the description of the Bible published by Pierre Bailly in 1521, and note twelve errors, ranging from misplaced capitals to the interpolation of an article and the omission of contractions, whereby "esperance" is turned into the unmeaning "esprace." The devices of Sacon and Bailly are painfully described, and, on the other hand, no information is given as to the source of the translation (stated in the Catalogue of the British Museum to be that by G. des Moulins) or of the illustrations, most of which are copied from those in the edition of the Italian translation of the Bible by Niccolo Malermi, published at Venice in 1490. M. van Eys clearly does not possess either the training of hand and eye or the general knowledge of books requisite for a satisfactory bibliography of French Bibles, and his work is little more than a series of rather imperfect collations. Even these, however, may be welcomed, as giving future bibliographers something to work on.

SCHOOL HISTORIES.

A Short History of the Greeks. By E. S. Shuckburgh. (Cambridge, University Press.)

—We protest against more histories of Greece, especially short ones, which by boiling down that great subject produce an unpalatable We protest further against the Cam-

bridge University Press lending itself to such undertakings. That great press ought, as we have said before, to be doing nobler work. To one who has already studied Greek history and knows the great texts such a compendium may possibly be useful in reminding him of the main facts in their order, and so refreshing his knowledge, but to the youth who seeks to know Greek history in the first instance by means of such a book it means a great disillusion, and per-haps a disgust for so apparently overrated a subject. To pack the development of a great and interesting people into a small volume is There is no education in it nonsensical. whatever except the exercise of memory, and that in a mischievous way. Possibly the "Extension Lecturer" may find it useful, but this is to most of our readers a condemnation. Having thus declared ourselves upon a vital principle of education, viz., that every great subject, if learnt at all, must be learnt slowly, deliberately, and with much detail, we turn to the performance of the ungrateful task undertaken by Mr. Shuckburgh. As all of us who know his work would expect, he has done it remarkably well. He has done his best to make his book readable, and has succeeded better than most men could have done. He has thrown in some nice pictures, and given us some good maps—especially of small sections of Greece, such as Bootia—on a fairly large scale. He has endeavoured to tell something about Greek art and literature, even about philosophy, though here his brief and bald statements will have no meaning whatever to the untrained reader. But he shows everywhere that he has a real mastery of his subject, for in the condensing of facts half knowledge may very easily be detected. A few points strike us as questionable. do not believe that any of the Persians wrecked at Mount Athos were eaten by sharks; we do not agree at all with his account of the battle of Marathon, or with his description of the wall of Themistocles We think the best round the Piraeus. preserved specimens of the Ionic order are not at Miletus and Priene, but at Athens; nor do we agree that the Parthenon was long used as a Catholic church in the received sense. But indeed such things are of little import in an "educational series" where the object seems to be the teaching of a mere smattering, for which Mr. Shuckburgh's scholarship is far too high. Every sound education takes time, and if the whole of it requires a good many years, the several parts require a great many days and hours. shortest way to learn the history of Greece is still to read Grote's 'History' through. One steady perusal of it will teach the student more than a cartload of compendiums on that and other subjects, and, without tormenting himself with aids to his memory, he will retain something of a great book all his life, to his permanent profit.

A History of Rome, to 500 A.D.; with Essays, Maps, and Aids to Memory. By Eustace H. Miles. (Grant Richards.)—The Student's Rome. Revised and partly rewritten by P. V. M. Benecke. (Murray.)—Little P. V. M. Benecke. (Murray.) — Little Arthur's History of Greece. By the Rev. Arthur Walpole. (Same publisher.) - It is curious and interesting to receive for review on the same day these two school histories of Rome, of the old and the new type. The one was written by Dean Liddell as far back as 1856, and still remains for the most part as he left it, for Mr. Benecke has altered little, and mainly done his editing by affixing appendices on controversial topics to the end of each chapter. The other is so aggressively modern in style and so cheerfully self-assertive that it occasionally makes one gasp.

friend in new clothing, and needs less notice. Mr. Miles is clearly gifted with the teaching faculty. He has all the virtues of the "stimulating" schoolmaster, who enlivens his history lessons with "wise saws and modern instances rough sketch maps, unemonic "tips," and the occasional joke that sets the class in a roar with real or counterfeited glee. When we read his preface we found ourselves agreeing with nearly all the propositions set forth therein. It is true, as he remarks, that teachers habitually try to make their boys remember useless details (such as the names of laws or of priestly colleges) long before they have mastered the main outlines of Roman history :-

"The chief fault is that the boy is made to collect masses of cumbrous statistics, and fails to grasp the treasures of history (a) because he has not been interested in them, (b) because he has been made to things can be swallowed, and because small quantities of them may be beneficial or even essential."

This is excellent doctrine, and the trumpet gives no uncertain sound. We then proceeded to look into the book, and found to our intense disappointment that while Mr. Miles is interesting, amusing, and cogent, full of new side-lights and modern parallels, he has unfortunately not got that accurate knowledge of details which is required by any one who wishes to teach history. There are whole chapters of the history. book which give one the impression that the writer once read an authority (let us say Gibbon), forgot a good deal of it, and then, some years after, proceeded to produce a series of interesting comments and essays on as much of it as he could remember. method leads, as is natural, to terrible slips. It is horrifying to find a sentence like the following: "After Constantine's death the Empire was divided between Valentinian and Valens, who (as usual) had to fight against the barbarians; but the Empire once more was united under Julian" (p. 200). An historian who can place Julian after Valentinian and Valens can only be compared to one who in writing an English history should place Oliver Cromwell after Queen Anne. Another equally astounding statement occurs on p. 383, where we are told that "soon after 400 A.D. the Vandals conquered Africa, and held it till 753, when the Arabs in their turn conquered it." Apparently Mr. Miles has never heard of Belisarius, and so has credited the Vandal kingdom with two centuries of existence more than it actually enjoyed. It is almost as bad to say (p. 574) that Crassus the Triumvir was an Eques, to imply that Caesar defeated Ariovistus beyond the Rhine (p. 367), or to assert that Pompey contrived the assassination of Sertorius (p. may be a stimulating teacher while making frequent lapses into inaccuracy, and we should fancy that Mr. Miles, who is often capable of very happy epigrams, would do a class much more good than harm. But he must get rid of the dreadful mnemonic jingles of halting rhyme at the end of each chapter, by which his pupils are (as he supposes) to be aided in summing up their periods. Verses like the summing up their periods. following are positively distressing:-

Octavian, Casar's heir and nephew, backed by every class, And the troops: his colleague, heir, and eke adopted son does pass,
To the throne, secured by Guards and Senate: Gaius has

the crowd
And Guards: the Guards chose Claudius, and his quiet

And Guards: the Guards onose Chaudius, and any grant reign allowed,
Then backed Nero (Claudius' colleague), then backed Galbs, come from Spain,
With his legions, then chose Otho; next the German troops maintain
Vitellius, and the Syrian troops Vespasian's kingship won.
Titus is son and colleague, then Vespasian's other son.

Nor can we commend the strange "tip" for We will take Mr. Miles first, for the Student's Rome' is after all only an old drawing a map of the Roman Empire by means of writing the awful phrase "'E wins ye," and taking pen or pencil lines round the letters.

To pass from Mr. Miles's strange devices ack to the old 'Student's Rome' — still written in the fine flowing Early Victorian style of Dean Liddell-is a great relief. suppose that the publisher is justified in getting out another edition of this good old pruned of the statements that have been disproved by the researches of the last thirty years. A book which has survived so long is worthy of being brought up to date; but the task of doing so is not easy. When we read at the end of each chapter Mr. Benecke's learned appendices, drawn from Mommsen and Marquardt's 'Staatsrecht' and from dozens of minor German and Italian writers of to-day, we feel that there is such a difference of mental attitude between the writer and the editor of the book that the parable of the old wine and the new bottles is forcibly suggested. We trust that Mr. Benecke will not consider himself bound, in piety to this present volume. to refrain from producing a school history of his own wherein the text as well as the commentary will be brought up to the best level of modern research.

'Little Arthur's History of Greece' requires but a short notice. That blameless child, familiar to all beginners of English history thirty years ago, is now extending his studies. We fancy also that he must be gaining in age, for instead of the good old tales of Alfred's cakes or Raleigh's cloak, he now reads of constitutional developments, and takes an interest in the archonship by lot and the payment of dicasteries. But to be serious—we think Mr. Walpole has done his work very well, if it is really needed, but that he might have put a larger dose of Homer and Plutarch into his little book. It is by reading anecdotal history first of all that the small boy must be lured into the more arid regions of national annals,

be they Greek or English.

OUR LIBRARY TABLE.

A LADY MAYORESS who can write both in verse and prose is, we think, an unusual phenomenon, and we may congratulate Miss Kathleen Haydn Green on the publication of Twelve Allegories (Lane). They show real pathos and discernment, and are free as a whole from that overstraining of points which is common in such writing. To touch on the is common in such writing. To touch on the essential irony of things is a difficult business where masters like the author of Ecclesiastes and Tacitus-to take two names at randomhave gone before. Our author has felt this, we dare say, and gone to Biblical language for the sake of dignity and effect. But in doing this she has somewhat hampered herself. Simplicity in modern language would have been perhaps more difficult of attainment, but certainly more effective. Another point of some importance is that a strong tendency to blank verse is noticeable, especially in the sentences which decide the verdict on the actors or clinch the matter. In spite of these things, the reading of these 'Allegories' has been a real pleasure to us. Many older hands might, we think, be glad to have signed 'The Woman who wasted her Tears' and 'The Flowers of Sorrow.

THE Macmillan Company publish American Diplomatic Questions, by Mr. John Henderson, jun., an American account, not indeed of all the diplomatic difficulties of the United States, but of all but one of those which concern the relations between that Government and ourselves. The Canadian frontier question is omitted. Sealing, the fisheries, the Clayton-Bulwer and Pacific canal question, the Monroe doctrine in general, and Samoa, are dealt with. The account of sealing leads up to the unsatisfactory conclusion that the

fur seal will be exterminated, while United States interests have been sacrificed to those The account of the fisheries of Canada. question shows that the United States interest, like that of France, in the territorial waters has all but disappeared. The migration of the fish to the Great Banks and the use of ice and of steam have deprived the territorial waters fishery of relative and almost of absolute The story of what we call the importance. Clayton-Bulwer question, which is, of course, more properly styled that of the inter-oceanic canal, is full of interest and value. The dispatches which bear Lord Granville's name, but which are supposed to have been written by Sir William Harcourt, give indeed a complete historical summary of the matter up to 1882. But the book before us carries on the history to the present time. The fact which comes out prominently is that, while the two American canal syndicates were mutually destructive, Panama came to the front with a rush in 1899, and has now become, from a French, an American scheme-the strongest of the three. This fact has been hitherto entirely ignored in England, but is well known to all those who have carefully watched the question. The American railways being powerful in Congress, and hostile to any scheme for the creation of an inter-oceanic canal, there is little prospect of a canal being at present made. The subject has not, indeed, moved much since it was revived in 1880; and, while many years may again pass before there is any real prospect of the creation of a canal, the Panama route has on the whole at the moment the best chance. Mr. Henderson is a frank disputant, and, while he holds what is in the main the American view, gives up many points in the American case. He writes, for example, that Mr. Blaine's argument amounted only to a statement that the United States, found the obligations of their contract irksome, deemed it proper to avoid them. The fact that we yielded to an indefensible American pretension in the Venezuela case has, of course, strengthened the extreme American national party in their expectation that we shall yield as completely in the Clayton-Bulwer matter. Mr. Henderson, however, goes to the root of the question when he points out to his fellow-citizens that the United States have no interest in forcing an extreme view upon us unless they wish to give themselves commercial privileges in the canal, and that if they did so they must unite the Powers against them, in which case Mr. Henderson's Govern-

"would be defending against overwhelming odds a principle which has been condemned by the civilized world......Nations, like individuals, cannot afford to ignore the good-will of their fellows. To persist in this policy is simply to invite troubles which would far outbalance any temporary trade benefits which might at first accrue through a monopoly of the waterway......Upon the United States alone would devolve the duty of preserving order and protecting the canal. In times of the profoundest peace the United States would be obliged to police the route in a thoroughly effective manner; in time of threatened disturbance a large military force would be required upon the scene. The United States would have to be prepared always to despatch troops to the line of the canal."

Mr. Henderson does not, perhaps, pay sufficient attention to the sound opinion of the blue-water school. No dispatch of "troops" would suffice unless the United States had the command of the seas against all possible allied belligerents. While the book is admirable, the style is here and there of the vilest. The filibuster Walker, for example, "antagonized British interests."

Selections from the Works of William Blake and Selected Poems of William Wordsworth are to be had in the "Little Library" (Methuen). On Blake Mr. Perugini writes an interesting note, while Mr. Nowell C. Smith is unusually happy in his introduction on Wordsworth, and has evidently done his work most carefully. We have only to remark that as Wordsworth's place is now secure, it would be as well to be plain on the defects as well as the advantages of his qualities.

Bam Wildfire appears in a popular form (Simpkin, Marshall & Co.), in good type with paper covers. Why this style has not had more popularity we do not know, but we think that there is a decided future for books thus produced.

Kenilworth, The Heart of Midlothian, and The Abbot have appeared in the neat little "New Century" edition of Messrs. Nelson.

There is a useful modicum of sound sense and judgment in the stray papers entitled Out of the Pigeon Holes, by E. S. Goodhue, M.D. Alma, (G. F. Butler Publishing Co.), but the author shares with some of his countrymen an exaggerated estimate of American authors, and the publication of his verses, especially the college effusions at the end, almost makes us refuse him the compliment we pay to his occasional prose. Does "Maud" rhyme with "God"? And is not this prodigious, that "pruning is useless" to an editor?

Crankisms, by L. de V. Matthewman (Philadelphia, Coates & Co.), are modern maxims on women, friends, &c., which require the clever illustrations provided by a friend to make them worth looking at. Some things are strikingly said, but many others suggest rather fatally reminiscences of better forms. The French "Dieu me garde de mes amis; pour mes ennemis, je m'en charge," is, for instance, twice recalled to us here by less pointed remarks. The author is, we guess, young and smart, and there is no reason why he should not do better later.

We have received catalogues from Mr. Baker, Mr. Daniell (some excellent letters from Coleridge, Cowper, Ruskin, and others), Mr. Dobell (two, interesting), Mr. Edwards (good), Messrs. Ellis & Elvey (rare portraits and prints), Mr. Higham (theology), Messrs. Parsons & Sons, Messrs. Sotheran & Co. (excellent), and Mr. Spencer, whose catalogues have passed their hundredth number and always offer some rarity worth notice. Mr. Dobell has for sale some of Sir William Fraser's books; Mr. Edwards offers 51. for the recovery of his lost consignment to Munich, which we mentioned recently.

WE have also catalogues from Mr. Gregory of Bath, Mr. Bright of Bournemouth (good), Messrs. Favn & Sóns and Messrs. George's Sons (interesting) of Bristol, Mr. Murray of Derby, Mr. Fowler of Eastbourne; Mr. Brown (two), Messrs. Douglas & Foulis (good), Mr. Macphail, and Mr. Thin, all of Edinburgh; Mr. Miles of Leeds, Messrs. Jaggard and Messrs. Young & Sons of Liverpool, Messrs. Pitcher & Co. of Manchester (two), Messrs. Pitcher & Co. of Manchester (two), Messrs. Browne & Browne of Newcastle (good), Mr. Blackwell of Oxford (large stock of classics), Mr. Ward of Richmond, Surrey (engravings), Messrs. Gilbert & Sons of Southampton (some books of C. M. Yongo's), and Mr. Coleman of Tottenham (early deeds and MSS., good).

EARLY issues of Scott seem to be rather cheap. We do not wonder that the "Abbotsford" set of novels, in spite of its illustrations, is to be had for 7l., as its size is against it; but 'The Border Antiquities,' in large paper, "a very fine copy," is cheap at 4l., and so are other sets which we find freely offered.

FROM abroad we have an excellent Courrier des Bibliothèques from M. Welter of Paris; a catalogue of scientific books from Messrs. Veit & Co. of Leipzig; interesting collections of books on military dress, Bavaria, and gems and medals from Messrs. Baer & Co. of Frankfort; while M. van Langenhuysen continues his catalogues of Netherlandish history.

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MESSRS. YORK & Son send us from Notting Hill a useful list of lantern-slides available in geography and history. The facilities for this sort of education have wonderfully increased of late years.

of late years.

We have on our table Jerusalem, by E. A.
Reynolds-Ball (Black), — Practical Licensing
Reform, by the Hon. Sidney Peel (Methuen),
— Laureata, edited by R. Wilson (Arnold),—
Ancient Ideals in Modern Life, by Annie
Besant (Theosophical Publishing Society),— Besant (Theosophical Publishing Society),—
Essays, Descriptive and Biographical, by Grace,
Lady Prestwich (Blackwood),—The Civilising
Race, by E. M. Bense (Simpkin),—A Thousand
Pities, by E. Taylor (Fisher Unwin),—The
Margin of Rest: Verses, by A. Valiant
(Stock),—Sintram: a Drama, by H. Leslie
(Chapman & Hall),—The Key of Knowledge,
sermons by W. G. Rutherford (Macmillan),—
and The Diplomate, by B. M. Croker, translated and Une Diplomate, by B. M. Croker, translated from the English by C. X. Verrier (Paris, Colin). Among New Editions we have Twenty Thousand Miles of Road Travel in Central and Thousand Miles of Roda Travel in Central that Western Europe, by W. J. A. Stamer (Chapman & Hall),—Through Persia on a Side-Saddle, by Ella C. Sykes (Macqueen),—and Torch-Bearers of the Faith and In the Hour of Silence, by A. Smellie (Melrose).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Glazebrook (M. G.), Prospice, Sermons, cr. 8vo, 4/6 net. Lillingston (F.), The Brahmo Samaj and Arya Samaj in their Bearing on Christianity, cr. 8vo, 2/6 net. Pigou (A. C.), Robert Browning as a Religious Teacher, cr. 8vo, 2 6 net. Tasker (J. G.), Spiritual Religion, 8vo, 3/

Maclaurin (R. C.), On the Nature and Evidence of Title to Realty, 8vo, 10/6

Fine Art and Archaeology. Steinmann (E.), Botticelli, imp. 8vo, 4/ net.

Philosophy,
Nickerson (D.), The Origin of Thought, cr. 8vo, 6/ net.

History and Biography.

Henderson (J. B.), American Diplomatic Questions, 8vo,

Henderson (J. B.), American Diplomatic Questions, 8vo, 14/net.
Jebb (R. C.), Modern Greece, Two Lectures, cr. 8vo, 5/
Letters received by the Rast India Company from its
Servants in the Rast: Vol. 5, 1917 (January to June),
edited by W. Foster, 8vo, 21/net.
Menasseh Ben Israel's Mission to Oliver Cromwell, being a
Reprint, edited by L. Wolf, 4to, 21/net.
Morison (M.), Time Table of Modern History, A.D. 400-1870,
oblong 4to, 12/8 net.
Phillips (W. A.), Modern Europe, 1815-99, cr. 8vo, 6/net.
Townsend (M.), Asia and Europe, 8vo, 10/6 net.
Geography and Travel.
Autarctic Manual, edited by G. Murray, roy. 8vo, 15/net.
Science.

Attarctic Manual, edition by G. Amirray, roy. 8vo, 15/ net.

Science.

Harrington (C.), A Manual of Practical Hygiene for Students,
Physicians, and Medical Officers, roy. 8vo, 21/ net.
Hogkate (T. F.), Biementary Geometry, Plain and Solid, 6/
Hopkinson (J.), Original Papers, edited by B. Hopkinson,
2 vols. 8vo, each 10/6 net.
Jordan (W. H.), The Feeding of Animals, cr. 8vo, 5/ net.

Watson (G. B., Farm Poultry, cr. 8vo, 5/ net.

Whitman (R.), A Treatise on Orthopædic Surgery, roy. 8vo,
25/ net.

General Literature.

Episode on a Desert Island, by the Author of 'Miss Molly,'

or. 8vo, 2/6 net.

Games of Patience, 12mo, 5/ net.

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Gordon (H. F.), Ocean Heroes, cr. 8vo, 3/ net.

Gray (Maxwell), Four-Leaved Clover, cr. 8vo, 6/

Palgrave (M. E.), Deb Clavel, cr. 8vo, 3/6

Suffling (E. R.), The Innocents on the Broads, cr. 8vo, 3/6

FOREIGN.

Theology.

Goltz (R.), Das Gebet in der ältesten Christenheit, 6m. 80, Halévy (J.), Recherches Bibliques, Vol. 2, 20fr.

Fine Art and Archaology.

Bining (F. W. v.), Bin thebanischer Grabfund aus dem Anfang des neuen Reichs, Part 2, 10m.

Aniang des neuen Reichs, Part 2, 10m.

History and Biography.

Badevant (J.), La Révolution Française et le Droit de la Guerre Continentale, 4fr.
Bloch (I.) et Lévy (É.), Histoire de la Littérature Juive, 12fr.

Ollivier (É.), L'Empire Libéral, Vol. 6, 3fr. 50.

Philology.

Kaluza (M.), Historische Grammatik der englischen Sprache,
Part 2, 7m.

Vambéry (H.), Alt-osmanische Sprachstudien, 7m.

Science. Cantor (M.), Vorlesungen üb. Geschichte der Mathematik:
Vol. 3, Section 3, 1726–58, 12m. 40,
Grillot (H.), Le Sanatorium Français, 10fr.
Müller (F.), Mathematisches Vokabularium französischdeutsch u. deutsch-französisch, Part 2, 11m.

General Literature,

Maël (P.), Le Bonheur Conquis, 3fr. 50. Mirbeau (O.), Les Vingt et un Jours d'un Neurasthénique, 3fr. 50. Robert (L. de), Le Mauvais Amant, 3fr. 50.

THE RELIGION OF LOW SAVAGES.

Cuilfail Hotel, Kilmelfort, N.B , August 11th, 1901. I AM glad that the reviewer of 'Magic and Religion' thinks that I have proved my point, "namely, that anthropologists have reached a position in their work when they must turn back and again go over the ground." But part of that ground is the mass of evidence as to higher beliefs among savages than savages are usually credited with, and as to the otiose chief god so frequently described in accounts of the religious ideas of barbaric races. Incomelusion as to whether a given tribe of people does or does not believe in high gods abound "says the reviewer, "upon the chance phrasing, often loose and careless, of a traveller or a missionary." I entirely agree; but nobody can style the careful reports of Mr. Man and Mr. Howitt, for example, "loose phrasing." These and many other witnesses are accepted on all other points; here only they are ignored or lightly passed by. My private belief in their reports is of no moment; it is their evidence, not my acceptance of it, that requires the most careful criticism. This, in fact, is part of the ground that we "must go over again." If the statement of my witnesses "must be worth nothing, and could with care probably be traced back to its literary source," then let it be traced back! Mr. Tylor has put forward the hypothesis that the ideas asserted to be held by savages are borrowed—finally, I presume, from a "literary source"—in the Bible. I have ventured to argue against this on the ground of dates, though it is but too probable that the learning of Mr. Tylor may upset my argument. If any one else, mean-while, can trace the alleged beliefs to "a literary source," I shall be his debtor. The reviewer says, "In the meantime we reject on behalf of anthropological science the merely verbal evidence which" I have "endeavoured to bring into prominence." This is rather hard, not on me, but on my cloud of witnesses. What have Mr. Man, Mr. Howitt, Mrs. Langloh Parker, Mr. Ridley, and all the rest, done, that their evidence should be formally rejected in the name of science? Evidence much less full and formal than theirs, but to the same effect, is accepted by Waitz. I have done my best to "bring it into prominence," because it is commonly neglected. Correct or mistaken, we must "go over it again."

It is objected that the evidence is "merely What else can it be in cases where verbal." the alleged high god is without a cult? That such an unworshipped god is believed in, where spirits and minor deities receive sacrifice and prayer, is attested by the coincidence of "verbal" testimony of many lands and ages. This un-designed coincidence of testimony, I venture to think, ought not to be rejected in the name of science, or at least not yet. In other countries, notably Australia, the evidence consists, as I have shown, partly of native proverbial sayings as to the high being, partly of explanations of the rites in the mysteries undoubtedly ancient), explanations given to a European initiate. Again, there are (and these are not "verbal") the images of the beings, made for the purposes of the mysteries and destroyed when the mysteries are ended. I might add, as Waitz does, the oaths taken (mainly in Africa) under the sanction of the high being, who seems to receive no other cult.

All this is not what, a priori, we are apt to expect to find. Common sense detects natural a priori objections. But I am unaware that I have appealed to common sense, except as to whether kings would allow themselves to be

sacrificed annually; or in cases where, of twopossible and legitimate explanations of an early rite, common sense has a claim to make her choice. For the rest, my witnesses may be well informed or misled. My only contention is that their statements should be heard, and, before being ignored or rejected, should be examined and disproved. A. LANG.

THE σέλινον OF THE GREEKS.

Mr. John Sargeaunt asks me in the Atheneum of to-day to explain why "Linus could not have been crowned with celery." My foremost reason for coming to this opinion at the moment of expressing it in the Atheneum of the 20th ult. was the difficulty, as it appeared and still appears to me, of wreathing or twisting or even binding the thick, crisp, brittle stalks of celery into a chaplet for "the shepherd of divine song." The Olympian crown of wild olive, the Pythian of laurel, the (earlier) Isthmian of pine, and, since I have seen it so incurved, even the victor's ordinary crown of tough but flexible (date) palm are practicable, and the last was probably the direct inspiration of the Oriental crown of heraldry and numismatics; but a crown of celery seemed and seems to me an impossibility. Behind this were the other reasons for the opinion I expressed, detailed in the Athenœum of the 20th ult. and to-day, the two principal being (1) the serious doubt of the Greeks and Romans having known anything of celery; and (2) the applicability to parsley of the qualifications of apium by Virgil, and their entire inapplicability to celery. Hackneyed as they are, for once letme make the necessary quotations in full:-

Linus hæc illi divino carmine pastor Floribus atque apio crines ornatus amaro. Eclogue vi. 67-S.

Et virides apio ripæ.-Georgics iv. 121. Inde comas apli graciles.-Moretum, 89.

Taking these three passages together and considering them with the qualifications of σέλινον by the great Greek pastoral poets, as "odorous," flexible," and "luxuriant" by Theocritus, and "vivid green" (χλωρόν, "éclatant de and "vivid green" (χλωρόν, "éclatant de fraicheur" of a French translator), no one who has seen celery-and wild celery-and parsley growing could, to my mind, doubt of these epithets all applying to parsley and not to celery or to wild celery.

The third quotation might, from its place, be held to refer to celery, but "slender" can never qualify celery; while wild celery could scarcely be intended, as it is too acrid to be used as the basis of a salad, and could only be used as an auxiliary (adjuvans) or "Capitularies of Charlemagne' enume the enumerate among garden plants petresilinum but whether the terms are to distinguish two different plants, apium, meant or are used the one as a synonym of the other, is hard to say; but if apium here points to celery, it is the earliest indication known to me of the albino form of Apium graveolens. And, returning to death-doomed Linus, as the annual mourning for him was an equinoctial celebration, his crown, so far as any argument from the seasons is to be derived, might be of wild celery or marsh parsley. Also his mother was—at least by one account—Aphrodite-Ourania, one of whose temples, said to have been founded by the courtesans of Attica, stood among the marsh meadows of Samos—"concinna Samos" abounding in wild celery and " Agnus Castus."

This exhausts the arguments to be derived from books, two of the best for the purpose being Martyn's 'Georgicks of Virgel,' 1741, and Hudson's 'Flora Anglica,' 1778, the latter the work which helped Crabbe in his court-ship of "Mira," and so led him on to the

enjoyment of Horace and Virgil; and we must now patiently wait to see what arguments may be afforded by the plants brought home from Selinus by Mr. Samuel Butler and Mr. Sargeaunt. I have been chiefly concerned to vindicate the "nice discernment" and judicial impartiality of Liddell and Scott.

GEORGE BIRDWOOD.

BYRON AND PETRARCH.

203, Michigan Avenue, Chicago, July 29th, 1901. PERHAPs I can throw some light on the question raised by your correspondent of July 20th as to the translator of Petrarch's Latin verses. Among the books sold by Bangs in New York from the late Mr. C. W. Frederickson's collection, 1887, was a copy of the 'Essays on Petrarch' by Ugo Foscolo referred to— Murray, 1823. The name of Lord Byron, under the Latin verses on p. 217, has been crossed through with a pen and that of Medwin substituted. On the title-page of the book, under the motto, are the three and a half "good lines," written in ink and signed Byron. This volume, which is in the original blue paper boards with paper label, has been in my possession since April, 1887. The booksellers who secured it for me were kind enough to add a letter from Mr. Frederickson, in which appears this paragraph:-

appears this paragraph:—

"In regard to the volume mentioned I would state that, if my memory wrongs me not, I purchased the same, with some other Byron matter, from an old Byron collector many years ago—at least more than twenty—and that the party who sold it to me has long since joined the great majority. Of its genuineness I have no doubt—Byron's writing varied with his moods, his habits, and his disposition. I have over a dozen Byron letters, both verse and prose, and have seen a good deal of his writing, and am convinced in my views as regards said volume and his manuscript. I think the volume a gem. Do you wish to return it?"

I need only add that Mr. Frederickson

I need only add that Mr. Frederickson was a recognized authority on Byron, Shelley, and Keats. W. IRVING WAY. and Keats.

THE PUBLISHING SEASON.

MR. T. FISHER UNWIN will publish during the autumn season the following:—In Fiction:
A Jilt's Journal, by Rita,—The Bourgeois,
by Mr. H. de Vere Stacpoole,—The Lion's
Whelp and Souls of Passage, both by Mrs. Amelia E. Barr,-The Yellow Fiend, by Mrs. Alexander, — Breachley, Black Sheep, and Yorke the Adventurer, and other Tales, by Mr. Louis Becke,—The Saving Child, by Mrs. Hugh Fraser,—A Double Choice, by Mr. James Baker,—Wistons, by Mr. Miles Amber, —The Insane Root, by Mrs. Campbell Praed, -Death the Showman, by Mr. John Fraser, The Mating of a Dove, by Mrs. Mary E. Mann, — Mistress Barbara Cunliffe (The Combers), by Mr. Halliwell Sutcliffe, — Un-professional Tales, by "Normyx,"—Stephen Kyrle, by Miss Katherine Andrews,-Not, Sweetheart? by Mrs. Julia W. Henshaw, -Margaret Hetherton, a Story for Girls, by Mrs. E. L. Kiesow,—The Romance of a Hill Station, by Mrs. H. S. Laverton,—Three Stories and a Play, by John Oliver Hobbes,— Through the Turf Smoke, by Mr. Seumas Mac Manus,—and the following children's books:
—Two Busybodies, by Mrs. S. G. Arnold,— The Wouldbegoods (a sequel to The Treasure Seekers), by E. Nesbit,—Nine Unlikely Tales for Children, by the same,—The Blue Baby, and other Stories, by Mrs. Molesworth,—and The Disdainful Maiden, by Mr. W. Phelps Dodge. In History: The Barbarian Invasion of Italy, and a cheap edition in 1 vol. of the History of Florence, by Prof. Pasquale Villari,— The Beginning of South African History, by Dr. G. M. Theal,-From Squire to Prince: being the Rise of the House of Aiksena, by Mr. W.
Phelps Dodge, — The War of the Polish
Succession, by the Crown Prince of Siam,—
The Story of the Isle of Man, by Mr.

A. W. Moore, — and in the "Story of the Nations" Series, Wales, by Mr. Owen H. Edwards, and Mediæval Rome, by the Mr. William Miller. In Belles-lettres: An édition de luxe of the "Mermaid Series" (plays of the old dramatists),—Giovanni Segantini: his Life and Work, edited by Mr. L. Villari,—Old Dutch Towns and Villages of the Zuyder Zee, by Messrs. W. J. Tuin and J. G. Veldheer, with illustrations by W. O. J. Niewenkamp and J. G. Veldheer,—The Collected Poems of Miss Mary Robinson,— Collected Poems of Miss Mary Robinson,—a new Haymarket play, by John Oliver Hobbes,—and Alfred the Great, a play wrought in blank verse, by Mr. Edmund L. Hill. In Biography: The Confessions of a Caricaturist, being the Autobiography of Harry Furniss,—Before I Forget, being the Autobiography of a Chevalier d'Industrie, written by Mr. Albert Chevalier, —Josephine Empress of the Fronch by Mr. Josephine, Empress of the French, by Mr. Frederick A. Ober,—and a cheap and revised edition of Italian Characters in the Epoch of Unification, by the Countess Martinengo-Cesaresco. In Science and Travel: the following nature books by Mrs. Brightwen in an edition uniform in size and price: Wild Nature won by Kindness, More about Wild Nature, Inmates of my House and Garden, and Glimpses into Plant Life,—In the Land of the Blue Gown, by Mrs. Archibald Little, —The West Indies and the Empire, by Mr. H. de R. Walker,-a cheap edition of Tibet and Chinese Turkestan, by Capt. H. H. P. Deasy,—and A Study in Heredity, by Dr. G. Archdall Reid.

WIBBANDUN AND WIMBLEDON.

The identification of the modern Wimbledon with the site of the memorable battle of A.D. 568—the first battle in which the Anglo-Saxon conquerors of Britain were arrayed against each other-has of late years been less generally accepted than it used to be, as by Camden and others. Yet the arguments against this identification have not been at all decisive, or indeed very formidable, though they have deserved consideration. The neighbourhood of the great earthwork popularly known (or that before its ruthless demolition was popularly known) as "Cæsar's Camp" and of the old and important road called the Ridgeway may still be justly regarded as the scene of the fierce collision of the armies of King Ethelbert and King Ceaulin; at least, no other locality has a better claim to this asso-It must be remembered that our information as to the strategy and the course of the campaign in which the battle of Wibbandun was so signal an event is far too slight to enable any one to speak with any positiveness as to its details. Moreover, the verbal difficulty of equating Wibbandun and Moreover, the Wimbledon may easily be exaggerated. possible to trace back the form Wimbledon to Wimbedoun, which is a very helpful step. The intrusion of the m before the b is certainly not a greater etymological trouble than the insertion of the l after the said b; and so to recover the form Wibbandun from Wimbedown is far from an insuperable exploit. The form Wimbedoun, as has been several times noticed, occurs in 967 in a grant by King Eadgar to the Earl Alphea and Elswita his wife of land in Merton, near Wimbledon and Mitcham, and Dulwich, co. Surrey, now printed by Mr. Birch as No. 1196 in his 'Cartularium Saxonicum,' vol. iii. pp. 471-2. The "landbaxoncein, vol. in. pp. 4712. The faint-mere" or boundary section contains some obscurities, but there can be no question that the first three syllables in "Wimbedounyngemerke" denote the present Wimbledon. The Benanbearu, if such a nominative is to be inferred from the dative Benanberwe there seems to be some confusion between bearu and burg-undoubtedly corresponds to the Bensbury of later days, possibly the

Bæncesburg of a Battersea demarcation given on p. 189 of vol. iii. of the 'Cartularium Saxonicum.'

But I do not propose just now to discuss this etymological equation. What I wish to bring forward is a piece of evidence of a quite different kind. It is that in one of the MSS. —possibly in more than one—of Henry of Huntingdon's 'Historia Anglorum' this battle is said to have been fought at Mirandun,

Now I am quite aware of the variety of opinion, and of weighty opinion, as to what opinion, and of weighty opinion, as to waat modern place the Meretun or Merentun mentioned in the A.-S. Chronicles s.a. 871 represents, i.e., that some—not all—good scholars believe it in that case not to refer to the Surrey Merton, but to a village in Wilts (Merton or Marden-the two forms should be carefully noted), or one in Bucks, or one in Oxfordshire. But I venture to urge that in the present case there is a very great pro-bability—almost a certainty—that the Surrey Merton is meant, not one of those other villages being available, so to speak-not one suiting the historical circumstances. Of course the normal modern form should be Merdon or Mardon, but there are other instances of an early -don appearing later as -ton.

How natural that the battle, if fought at Wimbledon on or about the Ridgeway, not far off "Cæsar's Camp," should have Merton for an alternative name! Wimbledon and Merton—may I make bold to say Wibbandun and Mirandun?—march together; and the struggle between Kent and Wessex would almost certainly extend from the heights of the common into the plain beneath.

I submit that no other site yet suggested satisfies both the reading Wibbandun and the reading Mirandun. I do not forget there is a third lection in one at least of the Henry of Huntingdon MSS., viz., Wipandun; nor a fourth in Ethelwerd's Chronicle, viz., Wbbandun. But these surely are mere variants of Wibbandun. Wibbandun, not Wipandun, is the form in the A.-S. Chronicles—in the Corpus, the three Cotton, and the Bodleian MSS.

JOHN W. HALES. Bodleian MSS.

THE TRUE STORY OF THE PUBLICATION OF 'JOHN INGLESANT.'

37, New Street, Birmingham, August 13th, 1901. In your issue of July 27th you printed a letter of mine, together with some words by Mr. Shorthouse. In his note on the publica-tion of 'John Inglesant' Mr. Shorthouse says, "The MS. was never sent to any publisher." Now to the St. James's Gazette of this date Mr. W. P. James contributes a letter of some interest. Mr. James says this statement "seems to contradict, and to be intended to contradict, the story that the book was rejected by James Payn as 'reader' for Messrs. Smith, Elder & Co." Yes, Mr. Payn did reject the book, but not the MS. Let me confirm the statement "The MS. was never sent to any publisher." When Mr. Pays wrote "it had bored him in manuscript" he had forgotten that he had read John Inglesant' in print. Moreover, the identical copy sent to Messrs. Smith, Elder & Co., and read by Mr. Payn and returned by him to me, is still in my possession. Let me say that the book was sent to Messrs. Smith, Elder & Co, together with a letter. My letter was brief: "Would Messrs. Smith, Elder & Co, read the book, and, if they thought well of it, could they undertake its publication?" The reply to that letter will be found in Messrs. Smith, Elder & Co.'s letter-book.

CHARLES LINNELL,

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AN UNCOLLECTED POEM BY CHARLES LAMB.
August 5th, 1901.

ON December 5th, 1796, Charles Lamb transmitted to Coleridge, for insertion in the Coleridge-Lloyd-and-Lamb volume of 1797, a copy of verses entitled 'To a Young Lady going out to India.' Coleridge, who by this time had become a somewhat fastidious critic of Lamb's verses, rejected the lines; whereupon Lamb sent them to the Monthly Magazine, where they appeared (March, 1797) under the heading 'To a Young Lady' merely, and over the initials "C. L." From the Monthly Magazine they were copied into the 'Poetical Register' for 1803 (published in 1805, second edition, p. 254), where also they are headed 'To a Young Lady' and signed "C. L." These verses are not mentioned by Canon Ainger, nor, so far as I know, are they included in any of the collective editions of Lamb's works. They are now, I believe, reprinted for the first time since their appearance in the 'Poetical Register' of 1803. R. A. Potts.

Register' of 1803. R. A. POTTS.
TO A YOUNG LADY.

Hard is the heart that does not melt with ruth,
When care sits, cloudy, on the brow of youth;
When bitter griefs the female bosom swell,
And Beauty meditates a fond farewel
To her lov'd native land, prepar'd to roam,
and seek in cilmes afart the peace denied at home.
The Muse, with glance prophetic, sees her stand
Of farthest India, sick'ning at the roar
Of each dull wave, slow dash'd upon the shore;
Sending, at intervals, an aching eye
O'er the wide waters, vainly, to espy
The long-expected bark, in which to find
Some tidings of a world she left behind.
At such a time shall start the gushing tear,
For scenes her chi'dhood lov'd, now doubly dear,
At such a time shall frantic memory wake
Pangs of remores, for slighted England's sake;
And for the sake of many a tender tie
Of love, or friendabip, pass'd too lightly by,
Unwept, unhonour'd, 'midst an alien race,
And the cold looks of many a stranger face,
How will her poor heart bleed, and chide the day,
That from her country took her far away. C. L.

Literary Gossip.

A COLLECTION of Katharine Tynan's poems is to be published this autumn by Messrs. Lawrence & Bullen. The volume will be dedicated to the Right Hon. George Wyndham, M.P. Mr. Wyndham's connexion with Ireland is not merely official, as he is partly Irish himself, being a greatgrandson of Lord Edward Fitzgerald.

Messes. Lawrence & Bullen will also have ready during the autumn a new volume of fiction by Mr. H. A. Hinkson, dealing with eighteenth century life in Ireland. It is entitled 'The Point of Honour.'

Me. Austin Dobson has written an article on 'Dr. Johnson in Fleet Street' for the next issue of the *Tatler*.

Among Messrs. Chatto & Windus's announcements for the coming season are the following books: 'Despair's Last Journey,' by David Christie Murray; 'The Cat's-Paw,' by B. M. Croker; 'The Lover's Progress,' told by Himself, and ''dedicated to all who love"; 'The Purple Cloud,' by M. P. Shiel; 'The Triumph of Hilary Blachland,' by Bertram Mitford; 'The Wealth of Mallerstang,' by Algernon Gissing; 'The Cankerworm,' by George Manville Fenn; 'A Stumble by the Way,' by L. T. Meade; 'Only a Nigger,' by Edmund Mitchell; 'A Sower of Wheat,' by Harold Bindloss; 'Three Men of Mark,' by Sarah Tytler; 'A Fight to a Finish,' by Florence Warden; 'Judah Pyecroft, Puritan,' by Harry Lindsy; 'As It was Written,' by T. W. Speight; a new collection of stories by George R. Sims, entitled 'A Blind Marriage, &c.';

'The Joy of Life,' by Émile Zola, translated by E. A. Vizetelly; and new editions of 'It is Never Too Late to Mend' and 'Familiar Studies of Men and Books,' uniform with the fine-paper edition of 'The Cloister and the Hearth.'

They also have in preparation an illustrated edition of 'The Cloister and the Hearth' in quarto size, with a hundred illustrations by M. B. Hewerdine, and from twelve to twenty photogravure plates; a cheap edition of Sir Walter Besant's 'South London'; 'The Reign of Queen Anne,' by Justin McCarthy, in two volumes; 'The Bar, Stage, and Platform: Autobiographic Memories,' by Herman Merivale; the complete poetical works of Robert Buchanan in two volumes; 'A Versailles Christmastide,' by Mary Stuart Boyd, with fifty-two illustrations by A. S. Boyd; and 'The Adventures of a Merry Monarch,' by Robert Barr.

Besides the new volumes already announced, 'Mr. Frederic Harrison has undertaken to write for the series of 'English Men of Letters' a volume on Ruskin. The subjects of the addresses delivered by Mr. Harrison in the United States, and to be published in book form by Messrs. Macmillan & Co. in the course of the autumn, are as follows: 'George Washington and the Republican Ideal,' Abraham Lincoln and the Republic To-day,' 'The Millenary of Alfred the Great,' 'The Writings of King Alfred,' 'The Rise of the Dutch Republic,' 'Recent Biographies of Oliver Cromwell,' 'Republicanism and Democracy,' 'Municipal Organization,' 'Personal Reminiscences,' and 'Characteristics of the Nineteenth Century.'

MR. ERNEST RHYS is engaged upon a new 'Guide to South Wales,' which will be published at the office of the 'Gossiping Guide to North Wales' at Oswestry.

"THE MISAPPROPRIATION BILL," in the Parliamentary report of the South Wales Daily News of Tuesday, is pretty, but not so literary as the quotation from Mr. Asquith in the National Review for August: "The load which weighs down the stooping shoulders of the weary Triton."

THE ways of some Transatlantic firms are known to be peculiar, if "pushful." A case we have just noticed deserves, we think, some comment. In 1891, just before the Copyright Act, the 'Love-letters of a Worldly Woman' were published for Mrs. W. K. Clifford by Messrs. Harper in New York. The book was diligently pirated, and had an immenso success in America. It consisted of three different stories, all told in letters, the last being 'On the Wane, a Sentimental Correspondence.' 'The Letters of Elizabeth' have just been published in New York, as No. 179 of the "Arrow Library," by Messrs. Street & Smith, of 238, William Street, New York; and at the end of 'Elizabeth' is Mrs. Clifford's 'Sentimental Correspondence,' but there is no sign of her name, so that it looks, of course, as if it were written by Mrs. Glyn. Further, at the end of the volume the 'Love-letters of a Worldly Woman' are advertised as No. 138 of the same series, without a word of the portion stolen from them to fatten 'Elizabeth.' We need hardly say that this "Arrow" edition of the 'Love-letters' brings no penny to the author. It seems rather monstrous that pirates should not only take work and pay nothing, but also suggest that it is by somebody else, and at the same time sell it yet again, thus deceiving even their own circle of readers. We suppose such firms must flourish, though we do not see the necessity.

From the hubbub of current fiction it is pleasant to turn to the proved work of such writers as George Eliot, Anthony Trollope, and their contemporaries. To meet such tastes Mr. John Lane is issuing during the autumn season, in his "New Pocket Library" series, Anthony Trollope's trilogy, 'The Warden,' 'Barchester Towers,' and 'Dr. Thorne,' edited by Mr. Algar Thorold, uniform with George Eliot's 'Adam Bede' and 'Scenes of Clerical Life.' Trollope has fallen into undue neglect, perhaps because he was so foolish as to boast of the mechanical method of his production.

THE TOYNBEE TRAVELLERS' CLUB has arranged this year for an expedition to Italy. About two-thirds of the time will be spent in Sicily, "lecturing and listening to lectures."

Under the sanction of the Board of Education a day training college for women will be opened at Exeter after the vacation, in connexion with the Albert Memorial College.

THE teachers in public elementary schools express keen disappointment at the failure to pass their Tenure Bill, which has been for a long time in the cognizance of the Government, but for which no facilities were provided throughout the session. The main object of the measure is to check arbitrary dismissal by local managers on the ground of a teacher declining to perform various duties outside his proper functions.

Holywell Street, or, as it has for many years been rechristened, Booksellers' Row, is no longer what Richard de Bury would term a book "emporium." There are many hundreds of small collectors who will lament the disappearance of this quaint thoroughfare, one of the last really genuine old London streets. The booksellers have chiefly migrated to Holborn and New Oxford Street, i.e., Messrs. Hill & Son, Mr. Ridler, Messrs. Myers & Co., and Mr. W. R. Hill. Messrs. Joseph have opened a handsome corner shop in Charing Cross Road, and Mrs. Hindley's new premises are in St. Martin's Lane. The chief difficulty which the Holywell Street booksellers experienced in looking out for new premises was one of accommodation, modern shops being far too small for the systematic storage of a large stock of books. But for this serious drawback the trade would probably have migrated bodily to Charing Cross Road.

As to this thoroughfare, the half dozen second-hand booksellers there have been greatly alarmed at receiving a type-written letter from the Town Clerk of Westminster requesting them to remove the projecting shelves placed outside their respective shops, on the plea of "obstruction of the public way." This is really rather absurd. These "obstructions" have existed for ten or fifteen years, but it is only now that the Town Clerk of Westminster has discovered that they are in the way. The sympathy of

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the public will be entirely in favour of the booksellers. It may be remembered that a few years ago some officious vestrymen endeavoured to shift the book-barrow men and others from Farringdon Road, but the attempt was a fiasco.

THE best course would be for the booksellers to combine and form an arcade devoted entirely or chiefly to their business, as two or three shops are much more attractive than one.

FRANCE honours its men of letters with a prodigality alien to this country. The monuments and statues are perhaps becoming a trifle too numerous, for, like jerrybuilt suburban houses, a new one seems to jump into existence every day or two. Two remarkably different authors have just been commemorated in this way-both a little late in the day. The monument of Étienne Dolet is perhaps almost as much a demonstration against clericalism as in honour of the great printer, on whose labours our lamented friend the late Mr. Copley Christie wrote a model monograph. The statue to that gay, irresponsible writer of stories, Paul de Kock, has been described by one of the Paris papers as resembling an exhuma-tion; but Paul de Kock's works continue to be extensively read in France.

THEY do some things better in France than in England, but the cataloguing of a big library is not one of them. The cataloguing of the Bibliothèque Nationale was commenced in 1897; the sixth volume, which has just appeared, extends from Baade to Each volume contains about Bancroft. 1,200 double-column octavo pages. At the present rate of progress the complete catalogue of the great French library may be expected about the year 1950—a very long time, as it seems to us. Perhaps the British Museum, now that its own catalogue is concluded, could spare the Paris institu-tion a small band of its careful and accurate catalogue specialists.

THE death is reported from Bonn of Dr. Ernst Muellenbach, the popular Rhenish lyrical poet and novelist, who wrote under the name of "Ernst Lenbuch." His stories of Rhenish life were remarkable for their fine humour and the fidelity and minuteness of the local colouring.

GERMAN journalism has suffered a heavy loss in the person of Franz Schreiber. Schreiber, who was born in 1850, was forced by circumstances to give up his legal studies, and began his journalistic career as correspondent of the Rheinische Zeitung. Eventually he became connected with the Frankfurter Zeitung. He was for a time on the editorial staff, and remained a constant contributor even while acting as political editor of the Kleine Presse. Schreiber was one of those men whose untiring energy and great talents make them a force to be reckoned with, and his death will be felt by the Democrats, to whose cause he devoted himself. Few men followed as keenly as he the labour movement, and neither work nor ill health was allowed to interfere with his studies of the social problems of the

We hear that a monument was unveiled on July 28th to Michael Lermontov, the Russian poet, at the foot of Mount Maschuk in the Caucasus, on the spot where he fell

THE Russian Government, according to the Allgemoine Zeitung, is erecting a "Museum for Russian - Chinese Culture" at Port Arthur. The first object of the museum is to make the Chinese and other nations of Eastern Asia familiar with Russian culture; secondly, it is to serve as a means for the instruction of the Russians themselves in the knowledge of China and its people. Hence it is proposed to include within the Chinese department of the new museum, in the course of time, as complete a representa-tion as possible of the development of the Chinese Empire, its culture, its economical conditions, its religion, and its history, so that in its encyclopædic character it will be unique.

In addition to the Parliamentary Papers noticed by us under 'Science Gossip,' the following have recently been issued : Board of Education, England and Wales, Revised Instructions applicable to the Code of 1901 (4d.); Board of Education, Schools in receipt of Parliamentary Grants, Grants paid to School Boards under Section 97 of the Act of 1870, School Board Accounts and Loans, 1900-1901 (3s.); and Royal University of Ireland, Accounts for the Year ended March 31st, 1901 (1d.).

SCIENCE

The History of the Midland Railway. E. Clement E. Stretton. (Methuen & Co.) THE Midland Railway, like other large railway systems in the United Kingdom, had its origin in quite a small undertaking in the early days of railways, and was gradually developed by amalgamations and extensions, till at length it reached the position it now occupies of one of the principal railways of Great Britain, with a main line running through the centre of England. branches to several of the principal towns, and connexions with Scotland. The railway which is regarded in this book as the earliest beginning of the Midland system was known as the Leicester and Swannington Railway, a little over sixteen miles in length, about the initiation of which George Stephenson was consulted, Robert Stephenson becoming its engineer; and this line, commenced in 1830 and opened in 1832, was designed to enable coal from the Leicestershire coalfields to be brought to Leicester (which had hitherto been supplied with coal from Nottinghamshire and Derbyshire), together with such passengers as the new and quicker means of communication might attract. At the first ceremonial trip the train, with "open carriages" for the passengers resembling ordinary goods trucks of the present day, was drawn by "The Comet" locomotive, the first one seen in the Midland counties, built at Newcastle-upon-Tyne by Messrs. Robert Stephenson & Co., of which illustrations are given; and the public having been warned against trespassing on the line, the only mishap which occurred was the knocking off of the chimney of the engine in the middle of a tunnel where a low part of the line had been raised too high by the platelayers. The earlier locomotives for this line were built by the Stephensons, but the claims of other firms to receive orders having been pressed upon the directors, George Stephenson replied:-

"Very well, I have no objection; but put them to this fair test—hang one of Bury's engines on to one of mine, back to back, then let them go at it, and whichever walks away with the other, that 's the engine."

Women appear to have found a vocation on this line in early days, for

"the wife of the platelayer at Merry Lees was 'stationmaster,' booking-clerk, porter, and she also worked the signals to stop the trains. She assisted when waggons were shunted into the siding, and managed the whole station from 1832 to 1871, when it was closed."

In 1836 the construction of the Midland Counties Railway was authorized, connecting Rugby with Leicester, Derby, and Nottingham, and obtaining access London by the London and Birmingham Railway. In the same year pow were obtained for the formation of the North Midland Railway, to join Leeds, Derby; and also a third line in t' Midlands called the Birmingham Derby Junction Railway, which by a bra to Hampton, 381 miles long, on the Lor and Birmingham Railway, opened in 1 afforded a connexion with London on completion in 1839. Fierce competition between these three rival railway co. panies, with burdensome administrati charges, unprofitable rates, and heavy k expenses, having rendered their financial condition most unsatisfactory, they we by agreement amalgamated, by an in 1844, under the title of the Mic. Railway Company; and the notoric George Hudson became the first chair. of the new company. This amalgamatic giving the Midland Company a tot length of railway of 181½ miles under control, made it the most important railwe system then in existence, whilst the c of administration and working expens. were greatly reduced. Already the inportant system of excursion trains at cha fares had been introduced on these lip having been inaugurated on the Midle Counties Railway in 1840 between Leicester and Nottingham, and adopted in between works, v the North Midland Railway in 1041 between Sheffield and Derby. The gradu expansion of the Midland system, its copetition with the Great Northern Railway and the big scheme for the amalgamation of the London and North-Western, the Midland, and the Great Northern Railway Railway Companies—agreed to in 1852, but rejected by Parliament in 1853—are described in the book. In 1857 the Midland Railway, owing to the congestion of the growing traffic between Rugby and London, obtained another route to London along the Great Northern Railway by the completion of a line from Leicester to Hitchin. but the ailways ailway lough t line from Leicester to Hitchin; but the nd the inevitable delays of the Midland traffic in running over the lines of other companies what int ontrast led to the application in 1863 for powers rise, as to construct an independent line from Bedford, viá Luton, St. Albans, and Henolume, fords th don, to St. Pancras, wide enough for four lines of railway. This extension opened in 1868; and the St. Pancras station eneral r he admi appeal to roof, with its single-arched span of 240 ft. rising in the centre to a height of 100 ft. above the rails, and 690 ft. in length, con1

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stitutes the most notable feature of the work.

The policy of the Midland Company has been distinctly more progressive than that of the other great railway companies, in inaugurating in 1872 the conveyance of third class passengers by their express trains, and in abolishing the second class in 1875; whilst this company's introduction of Pullman cars in 1874 led gradually to the use of bogie carriages on other lines, with their increased comfort and safety in travelling at high speeds. Next to the main line into London, the most important of the later extensions was the railway from Settle to Carlisle, giving the Midland access to Scotland independently of the North-Western Railway. It is 72½ miles long, critical through very hilly country, consequently involving considerable difficulty in construction, and was opened in 1876 tter an expenditure of nearly three and off millions. This connexion with Scot-ad led the Midland Company in 1882 to bee to provide nearly one-third of the best on the cost of construction of the h Bridge, opened in 1890, which it canteed jointly with the North British, Northern, and North-Eastern Railway

the author, besides describing the dual growth and somewhat complex ensions of the Midland Railway in bty-six chapters, with the aid of sixtysillustrations, adds an account of the momotive and carriage works of the many at Derby; and he then proceeds an outline of the administration of railway, with short biographies of the essive chairmen of the company in their Mon to the line, George Hudson, and successor Mr. John Ellis, who rendered at important services in earlier stages, the others, down to the present irman Sir Ernest Paget, with some raits. A chapter is devoted to 'The steral Management' of the line, with sond details of the work and references e various general managers and super-dents. The secretarial and finance rtments are then considered; and the concludes with a general chapter about he locomotive department, ways and works, with brief notices of the principal ineers who have had charge of them, sals and signal works, and the carriage waggon and other departments. An ppendix shows, amongst other matters, that since the constitution of the Midland Railway in 1844 thirty-two independent allways have been incorporated with made by the line jointly with other mapanies. The book furnishes a good general idea of the manner in which a great railway system is gradually developed, lough the various contests with rivals and the several extensions are somethat intricate to follow; and whilst the ontrast between early railway enterrise, as described in the first part of the folume, and railways of the present day, eneral reader, the latter part, relating to a administration of the Midland, will ion ppeal to persons who take an interest in it. alway management and development.

CHEMICAL NOTES.

Moissan and Lebeau have prepared a new gas, sulphuryl fluoride, SO₂F₂, by the action of fluorine on sulphur dioxide. A very ingenious device is used whereby the fluorine is heated strongly just as it comes into contact with the other gas. Without this precaution a mixture of the gases is obtained which combines at first very slowly, but later with a violent explosion. Sulphuryl fluoride is a colourless, odourless gas, which can be liquefied and solidified at low temperatures; it then melts at -120° C. and boils at -52° C.

Ernyei has investigated the properties of tellurium hydride. It was obtained, mixed with 6 per cent. of hydrogen, by the electrolysis of 50 per cent. sulphuric acid, using tellurium as the negative pole and employing a current of 220 volts, whilst the temperature of the sulphuric acid was kept down to -15° to -20° C. The mixture of gases is dried and cooled with solid carbonic acid, when the hydrogen telluride separates in lemon-yellow needles, which melt separates in temon-yenow needles, which ment at -54°C. Hydrogen telluride is a colourless gas which burns with a bright blue flame, dis-solves to some extent in water, and is very

Whether ammonium amalgam is really a whether ammonium amaigam is really a compound of mercury with ammonium has long been a matter of dispute, and one argument against its being so was the fact observed by Landolt that at the ordinary temperature the amalgam does not precipitate copper or silver from solutions of their salts, whilst potassium and sodium amalgams do so. Coehn has, however, shown that no weight can be attached to this argument, for if ammonium amalgam is prepared and kept at 0°C., it does not swell up or evolve gas, this only occurring when the temperature rises. If, now, this amalgam is placed in a solution of copper sulphate at 0°C. in electrical connexion with a plate of platinum, copper is deposited on the platinum and copper amalgam formed. Further, it is shown that the cold ammonium amalgam will precipitate zinc and cadmium from their salts, and as these metals are not precipitated by hydrogen, the hypothesis which regards ammonium amalgam as an intimate mixture of ammonia with hydrogen amalgam is also rendered untenable. On the whole, the experiments decidedly confirm the

metallic nature of ammonium.

Berthelot has been making some very interesting experiments on the action of various gases on metallic silver. When silver foil is heated at 500° to 550° C. in sealed tubes with dry oxygen it is disintegrated, and in part converted into a yellow powder which appears to verted into a yellow powder which appears to be a mixture of argentous oxide, Ag₂O, with metallic silver. Similar results were obtained with dry air, whilst with moist oxygen or air the action is more marked. At 100° there was no action, but at 200° the metal was perceptibly altered. Neither nitrogen, steam, nor carbonic acid acts on silver at 550°. Carbonic oxide begins to act on silver at 300°; at 500° the metal is disintegrated and a mixture of silver and carbon obtained, whilst the gas is now found to contain carbonic acid. Silver foil is also disintegrated to some extent when heated at 550° in hydrogen, although to a less extent than with oxygen or carbonic oxide. From certain observations that were made, it would seem that at a red heat silver is permeable by

Holborn and Day have made some determinations of the melting-points of metals with the aid of a thermo-couple, with the following results: Cadmium 321 7°, lead 327°, zinc 419°, antimony 630 5°, aluminium 657°, silver 953 6°, gold 1,064° C., copper 1,084° Up to 1,150° C. the correct temperature can be determined to within 1° by the use of the thermo-couple. ANTHROPOLOGICAL NOTES.

In the first half of the Journal of the Anthropological Institute for 1901 Mr. J. Gray describes an ingenious instrument he has devised for rapidly recording the contour of the head in observations upon living persons. Prof. Sumner, of Yale University, contributes a translation of extracts from the observations of M. Sieroshevski on the Yakuts of North-Eastern Siberia, made during twelve years' residence among them as a political exile. The country lies north of the parallel of 60, and is colder than any other part of the inhabited globe. The people number a little over 220,000. Mr. Aston describes the gohei, or offerings made of paper mounted on a wand, which anciently were presented to the gods in Japan, but more recently were delivered by the priest to the recently were delivered by the priest to the worshippers during a ceremony in which it was believed that the real presence of the god entered into the gohei. The Ainus use a similar object, made of willow wands whittled at the top into a mass of shavings, termed inao. This and other circumstances are evidence of a close relation between the Ainu and Shinto religions. Mr. Franklin White describes the ruins of Dhlo-dhlo, in Rhodesia, and furnishes twelve photographs and a plan indicating their extent and the method of construction. He suggests that they were a fortress rather than a temple, and that they were abandoned 2,300 years ago. The Rev. John Roscoe communicates, through Mr. Frazer, answers to the questions issued by Mr. Frazer, answers to the questions issued by him in 1838 with regard to the manners and customs of the people of Uganda. The new government, which has abolished the Baganda system and laws, is sweeping away the old customs in the name of civilization, and creating much ill-feeling. Mr. Ling Roth has a paper on Maori tatu and moko, illustrated by forty-four figures, in which he collects from all sources since 1769 the evidence relating to the practice of moko among the natives of New Zealand. Mr. Basil Thomson furnishes notes upon the natives of Savage Island, or notes upon the natives of Savage Island, or Niué, where he finds there is a marked decline in the influence of the mission (which formerly held absolute sway), and a consequent recrudescence of heathen superstition. Mr. Sidney H. Ray contributes five stories : four sent to him by the Presbyterian missionaries in the Southern New Hebrides, the result of inquiries made of the natives, and one on the origin of death, collected by the Rev. W. Gray. Mr. N. W. Thomas takes note of some American parallels to European agricultural customs, in which the belief in an animal corn-spirit is very explicit and gives rise to ceremonies strongly resembling those recorded by Mannhardt. The same subject is pursued in a short communication by Mr. Tregear (through Mr. Frazer) on the spirit of vegetation, in connexion with the cultivation of the sweet potato by the natives of New Zealand. The Journal contains also the address of the retiring President, Mr. C. H. Read.

In Man for August Mr. C. S. Myers publishes four photographs from the Oasis of El Khargeh in Egypt, with a brief description of the dis-trict. Mr. Henry Balfour figures and describes strangling-cords from the Murray River, Victoria, Australia. Mr. Edge Partington and Mr. Ling Roth call attention to the sale of forgeries of stone implements and other objects in New Zealand and the Pacific. Mr. Rudler contri-butes an obituary notice of Sir Cuthbert Peek.

The Society of Anthropology of Paris, at its meeting on June 20th, accepted the principle of an international conference to establish an an international conference to establish an anthropological bibliography, upon the condition that such bibliography should be independent of any other publication. The Marquis de Cacqueray de Lorme presented photographs and objects from British New Guinea. At the meeting on July 4th communications were read by M. Yves Guyot on the Vaalpens, an aboriginal race of South Africa; by M. Pommerol on the festival

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Science Gossip.

PROF. E. RAY LANKESTER will contribute an article to next Wednesday's issue of the Tatler on the new giraffe like animal, the okapi, found by Sir Harry Johnston, and now in the British Museum, South Kensington.

THE next international congress for practical chemistry will be held at Berlin in the year 1903, instead of in 1902, as was originally decided at the Paris congress last year.

THE Geological Survey of New South Wales has just issued a volume on the mineral resources of the colony which is likely to prove of considerable utility to prospectors and the mining community in general, as it presents a mass of collected data obviating the labour of referring, as hitherto, to a number of separate official publications. The metals and metalliferous minerals are treated of, and the non-metalliferous substances. The work is profusely illustrated by photographs and sections. appears that up to the present time no regular trade has been established in the large deposits of diatomaceous earth (or Kieselguhr, as it is termed in Germany) occurring in New South Wales. One of the principal uses of this earth is as an absorbent for nitro-glycerine in the manufacture of dynamite.

WE note the appearance of the following Parliamentary Papers: Report of the Progress of the Ordnance Survey to March 31st, 1901 (4s. 3d.); Annual Report of the Fishery Board for Scotland: Part II., Report on Salmon Fisheries (4s. 6d.); Return of the Position of Foreign Law in regard to Restrictive Legislation affecting Sea Fisheries (1s. 4d.); and Report by Prof. Thorpe on the Question of the Employ-ment of Lead Compounds in Pottery (4d.).

By the death of Baron Adolf Eric von Nordenskjöld the world loses a notable Arctic explorer. He was born in 1832 at Helsingfors, and, starting as a geologist, went on expeditions to Spitzbergen as early as 1858 and 1861, taking the command of similar parties in 1864 and 1868, the latter being his first success on a large scale. In 1875 he discovered the North-East Passage, which will always be associated with his name. His expeditions resulted in a good deal of the solid scientific knowledge which such occasions do not always produce. In his later years he took to the preparation of maps. Besides many academic papers, he wrote 'The Vega's Voyage round Asia and Europe' (1881) and several other records of his voyages.

A BELGIAN traveller, M. P. Chaudoir, has just accomplished a journey across Africa, having taken six months to travel from the mouth of the Zambesi to that of the Congo. The Mouvement Géographique reckons this to be the twenty-sixth occasion upon which the feat has been performed. Two other Belgian explorers, Col. Bartels and M. Pierre Prins, seem to have done some good geographical work lately, although it is difficult geographical work lately, atthough it is difficult to procure details, owing to the reticence of the Congo authorities in all such matters. The former is on a semi-political mission in connexion with the delimitation that has to be effected with Germany in the Lake Kivu region. He is expected to reach that quarter almost immediately, and to return early next year by the Nile route. The tour of M. Prins is purely scientific. He has been studying the water systems of the western districts of the Bahr-el-Ghazal, and has reached a point near N. lat. 8° 20'.

ENCKE's comet (b, 1901) is now in the constellation Gemini, and at the beginning of next week will be very near Pollux, afterwards moving into Cancer. This is the twenty-fifth occasion it has returned from the time when its period was determined by Encke at the appearance in 1818, and though on the present occasion

its position is by no means favourable for observation, we may hope that some further light will be obtained on the peculiarities of its motion. The perihelion passage will be due on the 15th prox. An ephemeris has been computed by Herr Thonberg, of the Marine Observatory, Cronstadt, and the comet was first seen (soon after rising) on the morning of the 6th inst. by Prof. H. C. Wilson, of the Goodsell Observatory, Northfield, Minnesota, U.S.

CIRCULAR No. 60 of Harvard College Observatory contains a list of stars and nebulæ having peculiar spectra found by Mrs. Fleming from an examination of the Draper Memorial photographs. The list includes fifty-nine objects, no fewer than twenty-eight of which are situated in the larger Magellanic Cloud. There are in the larger Magellanic Cloud. There are ninteen gaseous nebulæ, six bright-line stars of type I., four stars of type IV., and twenty-one of type V.; approximate places are given and positions with respect to the Milky Way.

DR. TROOTZ, the Belgian Minister of the Interior, who is also Minister of Education, has proposed in the Chamber the foundation of a

Belgica Prize for the promotion of oceanic researches by Belgians, and that the prize shall be allotted at the discretion of the Scientific Class of the Academy. The sum of 41,000 francs, which will constitute the nucleus of the projected prize, has been obtained by the sale of the Belgica, the ship of the Belgian South Polar Expedition, to the Norwegian Govern-ment. M. de Gerlache, who was the leader of the expedition, suggests, on the other hand, that the capital of 41,000 francs should be put out to interest until the fund amounts to 100,000 francs, and that the interest should then be expended upon grants to Belgian oceanic explorers, and also upon a Belgica Medal, to be bestowed upon polar explorers of all nations. It is reported that the Minister is now inclined to support De Gerlache's two suggestions.

FINE ARTS

A History of the Works of Sir J. Reynolds, P.R.A. By A. Graves and W. V. Cronin. Vol. IV. Illustrated. (Published by Subscription for the Proprietors by H. Graves & Co.)

This is the sequel to and conclusion of that immense work in three volumes, with the same title and by the same compilers, which we have already reviewed with high praise and at unusual length. It is, indeed, something more than a sequel and conclusion, as it includes a wealth of new matter which was either unavailable when its forerunners appeared or did not come within the range-great as that range isof the previous issues. Accordingly it has an independent value. The additional forty-three plates now reproduced comprise several portraits that are more or less worthy of Sir Joshua, while the majority have not been engraved before. Several of the originals—indeed, some of the best of them—were hitherto quite unknown to collectors. The frontispiece, most delicately engraved in photogravure by Mr. J. B. Pratt after E. G. Mountstephen's medallion portrait in pink wax of Reynolds, the property of the present Earl of Ilchester, a descendant of Sir Joshua's intimate, is a successful and welcome piece of work. The "looks" of the man thus delicately modelled go far to confirm the affectionate records of his contemporaries and refute the exaggerated theories in Sir W. Armstrong's new biography of the painter.

The body of the text consists largely of new entries concerning inedited original pictures, copies, variants, and replicas, all of them more or less likely to have been issued from the studios of the President in St. Martin's Lane and Leicester Upon the works noticed in the three preceding volumes we find here a great many new historical and personal notes, as well as fresh excerpts from Reynolds's memorandum books, sometimes called his "ledgers," regarding the old and the new entries. Some corrections of previous errors show that even Messrs, Graves and Cronin are not infallible. To them not less than to ordinary mortals is applicable Panizzi's admonition: "If a man has a passion for accuracy, let him compile a catalogue [i.e., in the British Museum sense of the term], and if that does not take it out of him, nothing will.' The added data deal with new records of many pictures, the present owners of portraits and copies, and their selling prices. As to the last, Mr. Graves understands too well the value of the sordid records of the auction-rooms to allow himself to trouble the reader often with a criterion so fluctuating and deceitful. Now and then we find, no doubt, what is called "a record price" alleged to have been given for a Reynolds at such and such a sale; but our authors do not, of course, guarantee all these wonders of the hammer any more - perhaps even less - than we should.

A good deal of the fresh matter consists of extracts from the opinions of the art critics of the time on Reynolds's pictures as exhibited in Pall Mall, at Somerset House, and elsewhere. Not a few of these criticisms are amusingly like those in more modern journals: some are wise, competent, and searching; others unintelligible, though they express an almost "Meso-potamian" charm in what they do not understand. Sometimes we find gems such as that which adorned the Morning Chronicle of May 3rd, 1786, concerning 'Lucan, Lady, Children of': "Lady Clifford and Lady Lucan's two daughters are heads." Mr. Tom Taylor's copious notes in Leslie and Taylor's 'Reynolds' are often corrected by our authors' more diligent hands. Sometimes, however, they exceed the bounds grapher of moderation and reason in quoting the prices indifferent engravings and obvious copies after Reynolds have fetched or are said to have fetched.

We do not often care to know how and when a "Reynolds" has passed from the hands of one picture-dealer to those of another; we would rather have the opinions of experts as to the genuineness of the works here catalogued with so much house til trouble and zeal. Hardly any critics later a favour than Dr. Waagen find favour here, though some of the later ones knew more of some of the later ones knew more of Sir Joshua than the painstaking German German Could pretend to know. On the other thand, we take it for granted that Mr that Graves, if not his colleague, accepts as brother's genuine, when no suggestion to the contrary but could is offered, the pictures which are now added to the host of already known Sir Joshuas.

The text is enriched with contribution by authorities in history and biographys were well, competent as Sir Robert Edgcumbe. For out life singularity example, he corrects the catalogue of the singularity in the

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late Earl of Bessborough, which records that "Nelly O'Brien lived with Lord Thomond, uncle to Lord Egremont." As to the real "Nelly O'Brien's" relations with Sir Joshua there may be some doubts, but as to Lord Bessborough's "Lord Thomond" as to Lord Bessborough's "Lord Thomond" there is indeed room for wonder. Take, therefore, what Sir Robert (p. 1379 before us) told Mr. Graves as to a picture of Lady Mary O'Brien. It is a curiosity of the chronique scandaleuse of the day, and worthy of a writer in that ignominious work known as the 'Jockey Club,' which we have to be 1750 often turn to as any students of c. 1750 often turn to as an authority of a sort, when really it is a forerunner of the gutter press of our own time, and hardly less mendacious and mischievous. Sir Robert's note is :-

"The entry by the Earl of Bessborough is a The entry by the Lart of Dessorough is a strange bungle, and casts a reflection on Lord Thomond which is not justified. Lord Thomond had several children by his first wife, Mary, Countess of Orkney, but of these only one lived to grow up, and, although her baptismal name of the country of the strain in the second country of the was Mary, she was known in her family as Nelly, possibly to distinguish her from her mother, who was also named Mary. Accordingly, the Nelly O'Brien who lived with Lord Thomond was his own daughter. Her portrait has been several times exhibited under her pet name of

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Students are indebted to Sir Robert Edgeumbe for several vindications of this nmer kind, but as regards Reynolds himselfwith whom, after all, we are most concerned -for nothing do we owe so much to him as for the acute and temperate essay printed near the end of this volume and 08 88 entitled 'Concerning the Parentage and Kinsfolk of Sir J. Reynolds, and certain other Matters.' It is a searching and successful apologia as to Reynolds's mode of life, his character and manners, as well as an inquiry into his choice of associates and his standing amongst them; the truth regarding his education—or rather that part of it which was not artistic and technical; a recital of what really happened when, as Lady Thomond said, that vainest of women, Angelica Kauffman, "set her cap at him"; and, lastly, a thorough vindication of the President from the gravest of those un-favourable comments which his latest bioands grapher was pleased to make and to which we have already alluded. As regards Reynolds's intolerably fidgety and irritable sister Frances, Sir Robert calls to witness no less a person than Fanny Burney, the President's near neighbour, a well-informed authority with rare powers of observation.

authority with rare powers of observation.
Sir William Armstrong, writing of Miss Frances Reynolds, who lived with her brother Joshua for twenty years, says:
"The spinster Frances, who lived in his house till she could stand it no longer, was the standard of the world expent her a favourite with all the world except her brother." Sir Robert comments :-

"If any point is made of her leaving Sir Joshua's house, it would be more true to say that she was a person most difficult to get on with at close quarters. After leaving her brother's house, she tried living at Torrington, ded then she lived for a time with the Hooles—the s. John Hoole who translated Tasso; then she tried John Hoole who translated Tasso; then she tried ion Exeter and Plymouth. Miss Burney, who knew ye her well, said she was a person who throughfo out life made the mistake of nourishing a the singularity which was her bane.....that of living in an habitual perplexity of mind and

irresolution of conduct, which to herself was restlessly tormenting and to all around her teasingly wearisome. She was, in fact, a most trying person to live with, and but for the placid and equable temperament of her brother Sir Joshua, she would never have remained so many years with him; yet, according to Sir W. Armstrong, he was the offender, and she left 'because she could stand it no longer.'"

With equal spirit and research Sir Robert Edgeumbe defends Sir Joshua against charge after charge of the rash biographer. He takes up the gross mistake which has been made in regarding the portrait of the courtesan Nelly O'Brien now at Hertford House as a masterpiece of Reynolds; and he vindicates the painter against the error of some amateurs who preferred Gainsborough to the greater man. This vindica-tion is perhaps the most astute and searching piece of art criticism in the volume. The author of it omits, however, to suggest that to Frances, as her brother's housekeeper for a score of years, must have been due the wonderful muddles which attended the President's hospitality. It must have sorely vexed even his "placid and equable temperament" to see some of his guests at table without knives, some without forks, and others without chairs.

Students of Sir Joshua will turn with no little zest to the section here entitled 'Unknown,' relating to certain portraits of persons exhibited at the Academy and elsewhere as 'A Nobleman,' 'An Officer,' 'A Gentleman,' and the like, some of which have now been fitted with names. We find also 'An Index of Owners, Past and Present, of Works by Sir J. Reynolds,' a compilation of considerable difficulty as regards the 1,500 pages before us crowded with names. The 'History,' being in dictionary form, is, so to say, an index to itself. Of great interest, again, are the extracts from the pocket-books of Reynolds concerning sitters not recorded by Mr. Tom Taylor in his part of 'The Life and Times of Sir J. Reynolds.' Many of these notes are very valuable-so much so, indeed, as to make us long for a complete and exact reprint of the whole of the existing pocket-books in question. Nor is this all. We have, besides, a copious list of portraits not identified, placed in chronological order from 1755 onwards, containing what is, to those who know how to use it, a host of hints and suggestions. Again, there is, culled from the Gentleman's Magazine, 1784, a list of engravings after Sir Joshua. Then comes a reprint of the catalogue of 'Ralph's Exhibition of Pictures'-i.e., the private collection of Sir Joshua himself-1791. This is so rare that many students have not even seen it.

The volume concludes with (1) reprints of the catalogues of engravings, figures, models, casts, &c., sold by Mr. Greenwood in Leicester Square, April 16th, 1792, and belonging to Reynolds; (2) Mr. H. Phillipa's catalogue of Reynolds's drawings and prints sold March 5th, 1798, and seventeen succeeding days, at 67, New Bond Street; (3) the Marchioness of Thomond's sale catalogue by Mr. Chickie Marchioles and logues by Mr. Christie, May 16th and 26th, 1821; and (4) a 'List of Writings relating to Reynolds,' a sort of bibliography, which, though useful, is far from complete and not invariably correct; e.g., the entry No. 33 is said to be by "F. Dance," though it should

be "F. Douce," a name assumed by the present Sir Reginald Palgrave. The catalogue of the Reynolds exhibition at the Grosvenor Gallery, 1884, though that was by far the largest collection of Sir Joshua's pictures ever made, is not included.

A work like this differs from most of the productions of the day in representing years of careful labour, and for this reason alone

it deserves the fullest consideration.

THE GLASGOW EXHIBITION.

We have grown accustomed to the view that Glasgow is the chief centre of artistic enterprise in the kingdom; we have listened with becoming humility to the statement that in matters of art what Glasgow thinks to-day London will think in a few years' time. Well, the conthink in a few years' time. Well, the con-noisseurs of Glasgow have had the opportunity of demonstrating to the world what their wealth, guided by their taste and intelligence, can achieve. The authorities of the Exhibition must have had at their disposal the best of the private collections of Glasgow, and they have had for displaying their pictures, thanks to local public spirit and the success of their last Exhibition, a large and convenient, if somewhat pretentious and commonplace building, the new Permanent Art Gallery, which stands in the Exhibition grounds. Above all, they have not had to contend with that official approval of commercial success which oppresses all artistic enterprise in London. They have at least the blessing of free trade in art. With all these advantages, we had a right to expect that at Glasgow there would be seen at last a really well-selected and well-arranged exhibition. We are bound to confess to a great disappoint-

It is, of course, perfectly true that the Fine-Arts Committee of the Exhibition have gathered together a large number of extremely interesting pictures, many of which are quite unfamiliar to the frequenters of London exhibitions. It is also true that there are enough of them to make the visit to Glasgow well worth the amateur's while; but, to speak frankly, we have rarely seen an exhibition arranged with so little evidence of appreciation of the value or significance of the canvases with which the committee had to cover the walls. Had the hanging been left to chance, had the places of the pictures been assigned to them by lot, it is scarcely likely that a malignant fate would have arranged them with such utter disregard of their mutual compatibility. To give regard of their mutual compatibility. To give one instance out of many, an evanescent nocturne by Mr. Whistler, quite exquisite in its fragile way, is hung next to Mr. Watts's 'Charity,' one of the weightiest, most sculpturesque of his designs, and one in which the strongest local colours are employed. The earl de Nil blue of Mr. Whistler's night sky accuses Mr. Watts's blue of crudity, and the robe of Charity retorts against Mr. Whistler's sky the charge of insipidity. Nor is the clash merely one of colour; the moods of the pictures—per-fect of their kind in both cases—are diametrically opposed. One might as well read one of Mr. Max Beerbohm's essays for the First Lesson as endeavour to look at these two pictures in as endeavour to look at these two pictures in close succession. Nor is this an isolated case. A head by Manet, almost truculent in the vigour and solidity of its handling, is put in close proximity with some of Matthew Maris's charming, but feebly constructed visions, while a Chassériau rubs structed visions, while a Chassériau rubs shoulders with a portrait by Mr. Gregory. Incongruity could not go further. It is only fair to add that the larger water-colour room is very much better arranged. But when will those to whom the task of arranging an exhibition of pictures is entrusted learn that there is one perfectly easy, and to our thinking satis-

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factory solution, namely, to place all the works of one artist together, and to leave a certain space of blank wall between each artist's enclave, in order to allow the spectator to readjust his mental focus? For the work of every genuine artist has a certain unity of content as well as a consistency of colour scheme which enables one to pass from one picture to another without undue effort. The objection of want of space is of course ready to hand, and it undoubtedly holds with regard to most of the exhibitions of contemporary art, but in such a palatial building as that at Glasgow it would be a curious excuse. Doubtless, however, it would be made, for every available inch in the galleries has been filled.

This brings us to another cause of our disillusionment, namely, that with the work of a century to choose from, with already enough good pictures to make a great and really select exhibition, the committee have accepted such masses of ordinary ephomeral Academy pictures as to swamp the good in a flood of commonplace and vulgarly sentimental work. What is per-haps most surprising of all is that in a place which is supposed to be receptive of new influences, pre-eminently advanced and up to date, those painters who pass, by some caprice of popular judgment, for revolutionary are poorly represented. Mr. Whistler, for instance, is seen at great disadvantage in his most important work here, La Princesse du Pays de la Porcelaine (No. 505). It has, of course, some beautiful passages of colour in the draperies, but the pose is uncertain and hesitating, and the face is curiously out of key with the rest both in its accented tonality and its strangely inappropriate and forced intensity of mood. It has, indeed, the air of a belated survival from earlier Pre-Raphaelite times. In his other large picture The Fur Jacket (399), though the harmony of its tone is undeniable, it is arrived at by a sacrifice of almost every other beautiful quality. On the other hand, the Noctume (417) is perfect of its kind; and the Thames in Ice (500) is one of the best of his slighter works with its fluent paint. out of key with the rest both in its accented best of his slighter works, with its fluent painting of the black silhouettes of boat and figures upon a background of golden white and warm greys.

There is only one picture by Mr. C. H. Shannon, though this is certainly one of his best; only one by Mr. Steer, and that scarcely representative; and one by Mr. Rothenstein. Then there is no painting by Mr. Legros, a most serious omission; nor by Mr. Conder; nor any by Mr. Strang. Mr. John and Mr. Orpen are also unrepresented, to take two of the younger artists whose work has given most promise of late years, and this in a collection in which something like five hundred artists' names occur, and which confessedly aims at being representative of the

art of the last hundred years.

All that this criticism amounts to, however, is that the Glasgow Exhibition has been run on just the ordinary and too familiar lines of our own big commercial shows; that there is no evidence of any discriminating or perceptive intelligence, of any notion of the relative values of popular and cultivated appreciation, to be seen in the arrangement. It is only because so many rumours of the enlightenment and cultivation of Glasgow connoisseurs had reached London in the last few years that this fact gave us a shock of disappointment. In any other place we should have been prepared, and should not have lamented at such length the loss of a really great opportunity for making a protest reasily great opportunity for making a protest against the variety entertainment theory of picture galleries. But we have expressed fully enough a sense of disappointment which was due to our exaggerated expectations. In another article we shall discuss those works which seem to call most for attention, and isolate them as far as possible from their distracting current discre as possible from their distracting surroundings.

INTERESTING DISCOVERY AT GENEVA.

An interesting find was made at Geneva a few days ago. Some workmen engaged in repairs at the Hôtel de Ville found, behind a false wall of planks in the Salle du Conseil d'État, some mural paintings in an excellent state of preservation. The Conseil d'Etat ordered the repairs to be at once suspended, and the false wall to be removed. It was found that the paintings first seen were part of a frieze of large extent, probably running right round the chamber. The frieze consists of two tiers, one above the other, containing life-size tiers, one above the other, containing life-size figures representing personages from the Old Testament—probably the Judges. Among the figures is Moses, with the legend "Tu ne prendras point de doy [? don], car le doy aveugle les prudens et renverse la parole de justes." To the right of the figure is a line of persons with their hands cut off. In the centre of the paid-howing well in a figure of Justice. This is neighbouring wall is a figure of Justice. This is very fine, and has alone sufficed to arouse considerable interest. It is surrounded by various scrolls containing Latin inscriptions from Cicero and other classical authors.

There seems little doubt that the paintings have already been correctly identified by an enthusiastic local antiquary, familiar with the Genevan municipal archives of the latter part of the fifteenth century (to which period their stylerenders them obviously attributable), as those which were ordered and executed in 1473-4 by direction of the then Syndic of Geneva, Michael Monthyon. Their character tends to indicate that the salle was formerly used as a court of justice. Doubtless the "stall," now in a neighbouring department of the building, was originally one among several that were ranged round the chamber beneath the paintings, as its height exactly corresponds to the lower edge of the frieze.

fine-Art Gossip.

MR. FRANK W. CALDERON'S animal class, which he holds annually in the summer at his country place at Headley, near Liphook, for the benefit of students who wish to study animals in the open air, closes on August 25th.

THE Royal Society's gallery has received the interesting addition of a three-quarter-length portrait in military costume of Capt. George William Manby, F.R.S., who died in 1854, the inventor of shipwreck apparatus and a form of lifeboat. It was bequeathed to the Society by Madame Barrot, of Paris, née Georgina Manvers Manby, and had been attributed to Sir Thomas Lawrence, R.A. It seems, however, that this claim does not hold good, for since its receipt it has been identified as the work of Samuel Lane, an artist of repute, who was sometime one of Lawrence's chief assistants. It is engraved in the European Magazine for 1813, and there ascribed to Lane.

THE special summer number of the Studio of this year is devoted to modern British domestic architecture and decoration. There are a great number of illustrations of interiors are a great number of illustrations of interiors and exteriors, and details of interior decoration. Some of these are printed in colours, which it is to be hoped do not always do justice to the reality. The illustration of an interior facing p. 160 is a scheme which, if truly carried out, would certainly drive any one with a sensitive feeling for colour to distraction in a very short time. The number further contains able articles on domestic architecture. contains able articles on domestic architecture, furniture, metal-work, stained glass, and em-broidery, in which all the writers declare war on the commercial firms, and their determination to form a national style worthy of the times.

MR. G. T. BAGGULEY, of Newcastle, Staffs, has given a good deal of attention to the doublures of books. They are, as it were, bound inside in the places occupied by the modern "end-paper." The results of his colour process are

admirable, and we are not surprised to hearth the South Kensington Museum authorities have bought the panel of 'Omar Khayyam' reproduced from M. Léon V. Solon's design, which is one of Mr. Bagguley's latest achievements.

by letter one of Mr. Bagguley's latest achievements.

The sensational theft of a picture painted by Beether on the Aventine Hill in Rome, which has lately pite of occurred, will be of interest to people who know the city. Rome is the poorer for its absence. The picture, which is considered the artist's master picture, which is considered the artist's master picture, which is considered the artist's master picture, and party our authorized the Madonna del Rosario, and represented the Madonna and Child enthroned. The co-alled Child is seated on the Madonna's knee, and Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Schiller's hands a rosary to St. Catharine, who kneed Schiller's hands a rosary to St. Catharine, wh o grant einen T with flaxen hair and beard, kneeling on the left There are flying cherubs above, and white lilie and a wreath of roses at the foot of the throne. Schiller's

MR. WALTER CRANE will act as Britis o write Commissioner in connexion with the Inter national Exhibition of Modern Decorative Art. harp co deal go which is to be held next year at Turin.

THE great fresco of the Last Supper painted by Leonardo da Vinci in the old refectory of the church of Santa Maria delle Grazie at Milat naster are the is once more in the hands of the restorers. No spring fr fewer than three eminent experts, one a bacteric In an logist, have been consulted with a view to it further preservation. It is to be hoped that Beethove their combined efforts will produce satisfactor eriods i ays, w

MUSIC

owever, nto thre Von Theodor von Ludwig van Beethoven. Frimmel. (Berlin, "Harmonie" Verlage first the gesellschaft für Literatur u. Kunst.)

manif viduality This volume forms one of the "Berühmte here is Musiker" series edited by Herr Heinrich orms of Reimann. The author in his preface explains in a few brief words the aim he had in view in writing this life. "There ore in ourse o are," he says, "great and small, old and roduction new biographies of Beethoven, but there is there to none, within recent times, which offers compact synoptic account based on criticall and ofte sifted material." The book is intended to harmful general readers, and must be judged accordingly. It contains a few facts concerning March ingly. It contains a few facts concerning the master, also a few well-authenticate December sayings, which are new; for the most partial beautiful partial partial properties of the most partial partia may be seen in his 'Neue Beethoveniana, may be seen in his 'Neue Beethoveniana the one published in 1887, and in many articles and the one published in 1887, and in many articles and the one published in 1887, and in many articles and the one published in 1887, and in many articles and the one published in 1887, and in many articles and the one published in 1887, and in many articles and the one published in 1887, and in many articles and the one published in 1887, and in many articles and the one published in 1887, and in many articles and the one published in 1887, and in many articles and the one published in 1887, and in many articles and the one published in 1887, and the one p letters contributed by him to various papers ledication we have therefore a genuine book before a sonata in not one filled with quotations and remark he pub more or less superficial. Our author ha for it. wisely refrained from relating well-known renduk stories, and having but a limited space at it, "A his command, his references to the art-world pleas of the composer are, with one or two exemplear tions, exceedingly slight. It is principal dedication a picture of the man that he has drawn, an arriver of the man that he has drawn, and are the compositions of the composition of the composit if his aim and the limitations of space ar various considered, it may be said that he has achieved most satisfactory results. Here an etters considered the same at the same a achieved most satisfactory results. Here an there he seems to have dwelt somewhat too long on one subject, as for instance the date of the influence of various composers ore they appeared to the comparatively, we mean—and they are occasionally introduced portraits society. have occasionally introduced portraits of minor interest and pictures only incidental when and in

onnected with the subject-matter, when the page could have been more profitably filled by letterpress; but on the whole there is little to complain of.

content with the subject-matter, when the issuant pace could have been more profitably filled which paced to complain of.

The transport of hardships, he had many pleasant paced to know associations. The theme in the Septet on which variations are built answers, says maste our author, to a Rhenish folk-song, 'Ach he too, Schiffer, lieber Schiffer.' An interesting repr. It is so-called 'Heiligenstadt Will,' of 1802, and Schiller's Ode in the choral portion of the kneek Ninth Symphony. In the Will Beethoven, if of the indespair on account of his troubles, one to make specially his deafness, begs Providence of grant him "one pure day of joy" ("einen he left the lilling was always full of cares and sorrow, it was soried was always full of cares and sorrow, it was soried was always full of cares and sorrow, it was soried where the paced was always full of cares and sorrow, it was soried was always full of cares and sorrow, it was soried was always full of cares and sorrow, it was soried was always full of cares and sorrow, it was soried was always full of cares and sorrow, it was soried was always full of cares and sorrow, it was soried was always full of cares and sorrow, it was soried was always full of cares and sorrow, it was soried when the real and the deal goaded his imagination. Schubert's was sorrow, we have to deal goaded his imagination. Schubert's was sorrow, we have to deal goaded his imagination. deal goaded his imagination. Schubert's deal goaded his imagination. Schubert's sainted words well express what no doubt the great cory of master felt: "My productions in music biling are the product of the understanding, and spring from my sorrow."

In an appendix to chap. i. Dr. Frimmel to interest that the prevalent habit of dividing that the prevalent habit of dividing the desired periods is a vain one. The composer has

periods is a vain one. The composer, he says, was ever pressing forward, and almost every one of his compositions may be said to have a style of its own. To us, however, the division of the master's works r votate three styles is a natural one. In the s manifest; in the second his real indiihmteriduality is displayed; while in the third ibints durantly is displayed; while in the third inrich here is a seeking, as it were, after new refactorms of expression for deeper thoughts and in hore intense feelings. These periods of There ourse overlap, and some works—dates of a meroduction notwithstanding—seem to belong ere is that to an earlier or a later period; but as and an evolution notwithstanding—seem to belong ere is ither to an earlier or a later period; but as fers a rough-and-ready division it is reasonable, it is an expectation of the convenient. It only becomes ed for the later of the later of

cord Destroven played a concerto at a concert raining March, 1795, and again at another in cate December of the same year. Dr. Frimmel part says it was "certainly the one in c major" mme (0p. 15); Dr. Deiters, however, in the first Beet John of Thayer's 'Beethoven,' recently which evised and published by him, gives good ians, eason, we think, for believing that it was controlled in B. flat (0p. 19). Again, the iana, eason, we think, for believing that it was an the one in B flat (Op. 19). Again, the person delication to the Archduke Rudolph of the real consta in c minor, Op. 111, is said to be nark the publisher's. But there was authority r hafor it. The composer, in his letter to the mounted the delication of the composer of the constant of the constant

wor be pleased with it, I thought it would not except pear too bold to surprise you with the ipall dedication of it."

There are some valuable notes to the arrange of the volume. Many articles and the end of the volume. Many articles and the end of the volume of various kinds what concerning Beethoven are mentioned, with over the dates and titles of newspapers in which over the and the volume. Reference is made to the and generous action of the London Philharmonic to a society in sending 100% to the composer ntall when they heard he was seriously ill and in want. Beethoven thankfully

acknowledged the receipt of it, but before a week had elapsed he had passed away. This donation is to be found in all notices of Beethoven's death; but the Times of March 27th and 28th, 1827, notes another generous act towards the composer which seems to have escaped the notice of biographers, and that is our excuse for mentioning it here. In 1827 George IV. attended a concert at Brighton at which one of Beethoven's symphonies was performed, when he heard a member of the orchestra remark how sad it was that the great composer, who was known to be dying, should be in want, whereupon the King decided to send 100l. to relieve his wants. The death of Beethoven, which must have become known very soon after, probably prevented the carrying out of this right royal inten-

A brief section is devoted to Beethoven literature. Thayer's 'Ludwig van Beethovens Leben' is of course prominent, and regret is expressed at the work not having been completed by the author. "Wie ich höre, wird es von Anderen vollendet," says Dr. Frimmel. It seems strange that he should not know that Dr. Deiters has undertaken to do so and is actually at work. The revision of the first volume must have come out very soon after the publication of the book under notice.

NEW MUSIC.

WE have received from Messrs. Novello Twelve Pieces for Organ, Book II., by John Stainer. The late composer devoted himself almost exclusively to music for the Church. In the pieces under notice there is smooth, thoughtful writing. No. 2 is of curious structure: long-held pedal notes descend step by step through two octaves, the hands being occupied in developing the phrase of the opening occupied in developing the phrase of the opening bars. No. 10 has an expressive Introduction, with some choice harmonies, and a light yet clever Fughetta. The final number is formal and too spun out.—Of the series of 'Original Compositions for the Organ' we mention No. 286, Légende, and No. 287, Chanson Pastorale, two quiet, engaging pieces by H. M. Higgs; while No. 288, a well-written Intermezzo by the blind organist A. Hollins, has melodic charm. No. 292, a Sonata in D minor, by J. G. Töpfer, is a work of real merit; in spite of phraseology somewhat antiquated, the music is pleasing and effective.-No. 19 of the "Recital Series of Original Compositions for the Organ,' edited by Edwin H. Lemare, is a Fantasia by John E. West, decidedly clever, and Wagnerish without being open to any specific charge of plagiarism. No. 22 is a graceful Chant sans Paroles by the editor, the principal section of which has a melody of Henselt hue.—A Sonata in E minor (No. 1) for violin and pianoforte, Op. 5, by H. Walford Davies, claims attention. There is genuine thematic material in the opening Allegro, not short motives or mere figures which in development lose what little individuality they possess. In this movement the working out of the subject matter adds to its meaning and interest; there is real evolution, not mere making of music. A Presto follows, clear in form, interesting, though less characteristic; and the work ends with a brief, highly expressive Adagio. The sequence of keys is of suite rather than sonata order; the first two movements are in E minor, the third in the key of the tonic major.—A brief Élégie for pianoforte and violin, by H. Waldo Warner, in which Scandinavian influence is felt, has melodic charm and harmonic interest.—A Romance in G, Op. 39, for the same instruments, by S. Coleridge-Taylor, is clever and refined, and yet

as regards freshness of melody and piquancy. of rhythm it is not quite up to the composer's best standard.—The Junior Violinist, Books I.-IV., each book containing melodies with pianoforte accompaniment by classical and modern com-posers, also songs of the olden time whose origin is unknown, edited by C. Egerton Lowe, will be found useful to teachers and attractive

to young players.
Of vocal music we note an anthem, God created Man for Incorruption, words selected from the Book of Wisdom, music by H. Walford Davies, Op. 9. This is a fine piece of writing: the music for double choir is broad, dignified, and clever. The influence of Brahms may be traced in it, but only so far as is natural. Mention has been made above of a sonata by this composer, who seems to us a coming man. From his pen we have also Browning's Prospice, for baritone with string quartet accompaniment, in which intellect and emotion are well balanced; there is intensity and strength in the music. His setting of the twenty-third Psalm for tenor voice with violin obbligato is less striking .-Trois Poésies for soprano, by Percy Pitt, are clever, refined songs, No. 3, Sérénade, a setting of Coppée's 'Mignonne,' being specially light and dainty.—Far from my Heavenly Home, sacred song for contralto or baritone, by Alicia A. Needham, may not be very original, but it is well written and free from all cheap melodramatic effects .- The Angel's Song, for mezzosoprano, by Edward Elgar, the tender, reposeful song from 'The Dream of Gerontius,' is one of the composer's happiest inspirations; only in this detached form a strong effect of contrast is lost, the peaceful ending after the storm and stress of the earlier part of the work.—Hark! Hark! the Ecch'ing Air, When I have often heard, and If Love's a Sweet Passion are three delightful songs from Purcell's 'Fairy Queen'; the music in its freshness and simplicity possesses a double charm.—Carousal Song, for baritone, by Reginald Somerville, an appropriately bold and rollicking piece, is from the composer's one-act romantic opera 'The 'Prentice Pillar.'—Our Inniskilling Boy and Chieftain of Tyrconnel, two songs by C. Villiers Stanford, poems from A. P. Graves's 'Irish Songs and Ballads,' are adapted to Irish airs, the charm of which is enhanced by simple though clever accompaniments.—One Old Song my Mother taught Me and Sound the Harp and The major that any the sound the Harp and Cembal, two baritone songs by Karel Bendl, Volklied in character, are short in compass, but dainty and pleasing.—A second set of Vocal Duets, by Frederic H. Cowen, maintains, if it does not increase, the composer's reputation as a song-writer.

From Messrs. Paterson & Sons we have Favourite Scottish Songs, Book VII., specially arranged for low voices. The accompaniments are by Mr. A. Moffat, a clever musician who has successfully devoted much time and thought to the collecting and arranging of folkmusic. Of the ten songs in this book there is not even which the terms "favourite" is not not one to which the term "favourite" is not quite equal in interest to many old songs quite equal in interest to many of those published at the present day. Sweet Memories still are Mine, Good-night, Dear, and Joy to the Personne, music arranged and adapted from old late melodies by Alice Chambers Buntan are lute, melodies by Alice Chambers Bunten, are quaint and expressive, particularly the last two. The accompaniments are simple and effective; here and there, however, in 'Sweet Memories' are to be found one or two weak places. The words of the first two have been written by the arranger; the poem of the third is an old ballad from Forbes Cantus.—Las Flores, mazurka for pianoforte, by Mabel Lowe, is bright and simple.—A Mazurka, No. 2 of "Funf Clavierstücke" by Franz Leba, has character and charm; the coda, however, is somewhat

Messrs. Willcocks & Co. have sent us Dream and Alone, two songs composed by Frederic D'Erlanger. The first is a love ballad of refined character, with a tasteful accompaniment. The second is also good, yet the effect of the music is produced by clever workmanship rather than by strong inspiration.—Ma Voisine (My Neighbour), song by A. Goring-Thomas, with its fresh, piquant melody and light accompaniment, brings to remembrance a composer who achieved much, but promised more.—Spring Song, words by E. Teschemacher, music by Julian Clifford, is a bright little song for light soprano voice; in form and contents, however, it is of somewhat conventional type.—Intermezzo for piano, by Edward Cutler, is an agreeable piece. It threatens at the opening to be commonplace, but either in manner or in matter something always comes to ward off that danger.

Messrs. Weekes are responsible for A Song of the Rhine and Two Songs, composed by Walter P. Weekes. The poems are translations from Heine, the first by Kate F. Kroeker, the other two by James Thomson. The composer reflects well the spirit of the words, and the music is always thoughtful and refined. The 'Two Songs' ('The Lotus Flower' and '' I long again for tears'') are impassioned.—Abide with Me and Nearer, my God, to Thee, especially the first, ought to be set to music full of reverential feeling, but we must confess that for the most part the settings by Jennings Burnett seem to us lacking in dignity and religious fervour. Of the two the first is the better.—Children will take pleasure in Dittyland Songs for Children, words by Constance M. Lowe, music by C. Egerton Lowe; and the music, if not specially characteristic, is tuneful and rhythmical.—Sleep, my Pretty One, a lullaby for mixed voices (unaccompanied), by Harold E. Watts, is soft, smooth, and expressive.—Venezia Mazurka and Abendlied, two pieces for violin and piano by Henry Tolhurst, are light, easy, and pleasing; the accompaniment to the second is not, however, altogether satisfactory.

Six Songs, Vol. II.; Fünf Lieder, Op. 18; Fünf Lieder, Op. 19; Lieder, Op. 33, 35, 37, and 38; and a Cycle of Seven Songs, Op. 40, are all by Bertram Shapleigh (Breitkopf & Härtel). With a new composer there is an advantage in having more than one work from which to form a judgment. In the present instance we have no fewer than twenty-seven songs. It will of course be impossible to refer to each one in detail. We shall merely describe the general features of the music, here and there mentioning, maybe, some particular song. There are occasional traces of the influence of Schubert and Schumann, but our composer reminds us more of Loewe. His melodies are frequently of folk character, and as in many of Loewe's songs, so here we often find that though attention may be arrested at the opening by some phrase or dramatic intention, it is apt to flag before the music comes to an end; this occurs sometimes through a certain tameness in the melody or thinness in the pianoforte part; at other times we have mere repetition, no intensification or new harmonic colouring to maintain interest. Take, for instance, the Nachtlied, Op. 19, No. 3. The setting of the first stanza is delightful in its quaintness and simplicity, but for the second and third stanzas the music remains exactly the same, so that what charmed at first becomes somewhat monotonous. Then there are songs in which the composer does not display any special inspiration, though the atmosphere of the music may be right and the harmonic treatment interesting. There is no strong appeal, nothing convincing. The composer's harmonies are often impressive, and sudden changes of chord or even key have their raison d'être in the words which accompany them. The composer is fond—it is, in fact, almost a mannerism with him—of making the voice drop a semi-tone, with a new and unexpected chord in the accompaniment. Whatever may be weak or unsatisfactory in these songs, still they possess many good qualities which deserve recognition.

We single out Lied eines Vögleins in der Oasis, Op. 19, No. 2, Rhapsodie, Op. 37, and the "Fitne" cycle, Op. 40, as illustrations of the composer's talent. We have also a Romanze, Op. 23, and a Légende, Op. 34, for violin with pianoforte accompaniment, by the same; and of the two we prefer the former, which is short and expressive.

Musical Gossip.

Complaints have been made in the press of the omission of the name of Sir Arthur Sullivan from the list of composers represented in the programme of the forthcoming Leeds Musical Festival. Messrs. Thomas Marshall, chairman, and Fred. R. Spark, hon. secretary of the Festival Committee, therefore call attention to the fact that Sullivan's 'In Memoriam' Overture "finds a place at the opening of the Festival, immediately after the National Anthem." And they further declare that Dr. Stanford, the conductor, proposed that 'The Golden Legend' should be given at the opening of the Festival. Seeing, however, that that work had already been performed three times at Leeds Festivals, the committee decided in favour of the overture.

In the Athenaum of July 13th we gave some particulars, taken from a Norwegian paper, respecting the violin presented to the Bergen Museum by the widow of Ole Bull. Signor Bettoni, professor at Brescia, the city in which Gaspard de Salò lived and laboured during half a century, has recently published in a local paper some interesting remarks respecting that instrument. We queried the date 1532 which it is said to bear, and the professor remarks that there must be a mistake either of date or name, seeing that Salò was only born in 1542. With reference to the "Cellini" ornaments, Signor Bettoni declares that when in 1876 the instrument was sent for repair to Brescia to the hathier Giuseppe Scarampella, there were no traces of ornament on it. He further assigns reasons for disbelieving that the commission to ornament it was given to Cellini by Cardinal Giovanni Aldobrandini. He also spoils the story of the instrument being bequeathed to Ole Bull by the son of Rehaczek, the great collector of violins, by stating that Ole Bull bought it from him for the sum of 1,866l. We presume We presume rity. We did Signor Bettoni speaks on authority. not vouch for the truth of the statements made by the Norwegian paper.

Le Ménestrel of August 11th states that the Emperor of Austria has sent a present to Madame Concha Mendez, an American vocalist, on the occasion of the eightieth anniversary of her birth, having recently learnt that when, shortly after the execution of the Emperor Maximilian and the loss of her reason by the Empress Charlotte, the audience in a theatre at Mexico called upon her to sing a defamatory song, she replied, "I will not insult the dead and the unfortunate."

A FORTFOLIO containing fifteen 'Parsifal' pictures in two colours, drawn by Franz Stallen, and printed on costly paper from the royal manufactory at Tokio, has just been published by Messrs. Breitkopf & Härtel, price 80 marks. The German press speaks in high terms of these drawings, each of which is accompanied by a sheet of explanatory letterpress in black and red.

M. Paderewski's opera 'Manru' is to be performed during the forthcoming season at Warsaw, at the Conservatoire of which in former days the distinguished pianist was a professor.

HERR OTTO LESSMANN, in the last number of the Allgemeine Musik - Zeitung, gives a long account of the first 'Ring' cycle at Bayreuth. He complains, and justly, of the "sword" business at the end of 'Rheingold.' Of the 'Walkure'

performance he speaks on the whole in high terms. His 'Siegfried' notice begins thus: "O Siegfried! was hat man dir, du arms Kind, gethan?" but later on in serious prose he expresses astonishment that no one should venture to tell Frau Wagner that Herr Schmedes is totally incapable vocally of representing Siegfried. His fine appearance and excellent acting are acknowledged, but he "spoils the effect of his wonderful part, and that of the whole opera, by his truly grotesque manner of singing, if indeed it can be thus termed." The writer's praise of Frau Gulbranson as Brünnhilde is qualified. The two artists just named spoilt his enjoyment of the 'Götterdämmerung.' For him the finest impersonation in the performance was the Waltraute of Frau Schumann-Heinck. Of Dr. Hans Richter's direction of the music Herr Lessmann speaks in warm terms of admiration; Richter still remains for him the best of all 'Niebelungen' conductors since 1876, when he first directed the work.

A BEETHOVEN festival will be held at Eisenach from the 5th to the 7th of October. The Meiniger Court orchestra, under the direction of Herr Steinbach, will be increased for the occasion. Distinguished soloists are engaged.

The forthcoming inauguration of the Prince-Regent Theatre at Munich is exciting great interest, and tickets are being sold at a premium. The scenic arrangements, under the direction of the well-known machinist Herr Lautenschläger, are said to surpass the highest expectations. Le Ménestrel of August 4th learns that this rival theatre to Bayreuth is causing great dissatisfaction in certain quarters. It admits the many advantages of Munich as a city over Bayreuth, but it adds:—

"There is no need for alarm at Bayreuth; the limited performances in this city will always, as in the past, draw a sufficient number of those pilgrims who will not be satisfied with mere artistic impressions, but will desire to tread the sacred solid the hill on the banks of the Maine, and to visit the tomb of the prophet."

DRAMA

THE WEEK.

STRAND.—'The Talk of the Town,' a Farce in Three Acts. By Kille Norwood.

Some few years have elapsed since, under the name of 'The Noble Art,' the farce of Mr. Eille Norwood first saw the light at Terry's Theatre, and not one in a score of those who witnessed it at the Strand last Saturday had the slightest recol-lection of its characters or incidents. Whatever its hold upon the public—and no lack of applause attended either the production or the revival-it has no claim upon recognition as literature or as art, and it is only in a period of theatrical stagnation that it could provoke more than the most casual comment. If we assume it to be of English growth, though we are strongly disposed to believe in a French origin, it might be held to display some ingenuity, since it supplies comic situations in which no breach of moral law or domestic restraint is involved. There is, it is true, abundant suggestion of both. Where, however, there is a choice of two interpretations, it is but justice to the writer to accept the cleanlier.

So far as 'The Talk of the Town' is anything, it is a skit upon hypnotism, the influence, real or supposed, of which upon human proceedings is derided. Dissatisfied with the conduct of a relative and ward, a certain Andrew Fullalove, a justice of the peace, sends for a professional hypnotist

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and pays him a sum of money to throw the youth into a trance and maintain over him an influence which will correct his irregularities. A knowledge of this scheme leaks out, and its destined victim becomes eggizant of the trap laid for him. He overbids, as the first Lord Lytton would have said, the "sordid huckster," and induces the hypnotist to exercise his powers upon the guardian instead of the ward. When brought under this influence Fullalove becomes the victim of some sufficiently painful experiences, and reveals himself in anything rather than a satisfactory light. He makes love to a diva of the music-hall, and receives severe castigation from her lover, a jealous and vindictive prize-fighter. His indiscretions reach their height when, after having while in a state of unconsciousness signed a paper surrendering all matters in dispute between himself and his matters in dispute between himself and his ward, he descends into the ring, or mounts upon the stage of a music-hall, and has a "set to" with a professional bruiser, who is none other than his original rival in the affections of the diva. In the penitence that follows this escapade he consents to every-

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thing required from him. It is obviously preposterous to apply to a piece of this description any canon of common sense. It might also be said that, as the hypnotism implies in its very essence the innocence of those under its influence, no cause for shame or penitence exists. Some tenderness and toleration the contact of the co quently, if not invariably innocent. Farce has been sadly shorn of its privileges; its characters are as dead as the majority flery major from Madras, the beneficent uncle from Trincomalee, the citizen with his snuff-box in his hand and his bandana dangling between his legs, the stage Irishman, the stage sailor, the stage Yorkshireman, have dropped into the limbo of the past with Stenterello, Gianduja, and Ruzzante. The purveyor of farce has to at make what fun he can out of the conditions of a colourless existence, and so long as laughter is evoked no deep scrutiny is required into sources of supply. In the case of this piece we may say with Rosalind "Bearthis, bear all," since, if on the strength of mirthfulness it finds acceptance, we know not what piece will not pass muster.

it Quite spontaneous is, however, the laughter in inspired by 'The Talk of the Town.' Mr. Arthur Williams, the original exponent of of Andrew Fullalove, reappears, and repeats a cly genuinely comic impersonation. Mr. Norwood it has also on this occasion a rôle of no great significance in his own piece.

tice work. War: a Play in Three Acts. By William Heinemann. (Lane.)—Mr. Heinemann's play, published with all typographical luxury, is the second portion of a trilogy entitled 'The finger of God.' Of this the first part consists of 'Summer Moths,' a four-act play, which aw the light in February, 1898. The title of the third part is as yet unannounced. It is too early to pronounce upon the scope of the entire work. The whole is so far a tragedy that the present portion ends with a death which, while distasteful to the reader, cannot be regarded as nevitable, and is, indeed, an outcome of human rashness. For the rest, 'War' conveys, under

the guise of an invasion of England, a satire upon that much, if insufficiently abused institution, the War Office, and upon the class distinc-tions which form the basis of "county society" in England. The scene is a country house not far from the coast in Sussex. Escaping the vigilance of the English fleet, a Dutch army succeeds in taking possession of Hastings. To this somewhat rash proceeding it has been moved by sympathy with the men of its own race who are prolonging a hopeless war in South Africa. Though few in numbers and taken by surprise, the English troops make a resolute fight, and with the aid of the returning fleet succeed in routing and capturing the invaders. Those principally concerned in repelling vaders. Those principally concerned in repelling the invasion are temporarily or permanently occupants of the house of General Sir Rowland St. George, K.C.B., and his sister Lady Fuller. The General himself, who has aged greatly since he appeared in 'Summer Moths,' is superseded in the command which he hoped would have fallen into his hands. In the absence of superior officers, Captain the Hon. George Vansittart, of the Horse Guards, the son George Vansittart, of the Horse Guards, the son of Lady Fuller, leads the cavalry, while Major Hitchcock, a "gunner," is responsible for the coast defences. Hitchcock, who has proposed to the Hon. Lucy Vansittart and has been accepted by her, is wholly distasteful to her mother and elder brother, though the younger brother Fred, a cripple, and the General receive his suit with favour. In the short and sharp struggle which follows the occupation of Hastings Hitchcock performs prodigies of valour, saves the life of Capt. Vansittart, who has been wounded, and is in a fair way of winning his bride. Lady Fuller has, however, intercepted the orderly who carries messages between him the orderly who carries messages between him and Lucy, and the latter, rather than allow the insulting words of her mother to pass for her own, mounts her bicycle at night, rides into the English lines in order to explain matters, is sent back as a prisoner by her lover, who cannot back as a prisoner by her lover, who cannot otherwise keep her out of danger, and becomes the victim of a Dutch bullet. This death of the most attractive personage in the drama defeats our sympathies and strikes us as wanton. Its necessity may possibly become apparent when the final part of the trilogy is seen. The characterization of the piece and its dialogue are superior to its construction; and the play, were its action other than it is and its dénoûment less serious, might be capable of interesting an audience.

The Stage in America, 1897-1900. By Norman Hapgood. (New York, the Macmillan Company.)—A great portion of the contents of Mr. Hapgood's work has seen the light in the Commercial Advertiser, the Bookman, and in other periodicals, and is now reprinted by permission. The volume thus constituted contains much sound if not very brilliant criticism, written in language that hardly rises above what is called journalese, and is disfigured by a casual use of words and by the employment of insignificant comparisons or com-parisons the significance of which we cannot parisons the significance of which we cannot estimate. We are told, for instance, that Miss Arthur was "good in spots," and that a certain man "is much bored with his lonely life, spiced by 'a few pals who laugh at everything unless it happens to be funny." We could advance scores of similar expressions, which may be specimens of a new humour that has not yet crossed the Atlantic, but leave us rather surprised. With heretical numour that has not yet crossed the Atlantic, but leave us rather surprised. With heretical opinions such as that "when Edwin Booth played the part [Shylock] as high tragedy, he was firmly right," we will not concern ourselves further than by asking, Is the play classed by those who know Shakspeare well as tragedy or as comedy? and is there another tragedy enhanced in and termination with some solventy. shrined in and terminating with scenes so lovely as those at Belmont? No; if Edwin Booth, for whom we have profound respect, played Shylock as "high tragedy," he was "firmly"

wrong. Where we are most in accord with Mr. Hapgood is when he attacks the Daly management for its unworthy treatment of Shakspeare and for the manner in which the balance of the action was upset for the purpose of thrusting one actress into an undesirable and inartistic prominence. Mr. Hapgood asserts that Mr. William Winter "used to emasculate Shakespeare for Mr. Daly." This charge is new to us, and is, we sincerely hope, unfounded.

A sentence into which ingenuity may force a meaning, but which none the less contains a startling statement, is, "No well-known actress ought to be allowed to play Ophelia, any way." We will not ask if an unknown actress might be allowed to play the character "any way," but will suppose the meaning to be that the part should be reserved for an actress who has still to win a reputation. Had the rule been observed, we should have lost the Ophelia of Helen Faucit and that of Harriet Smithson; in which case our stage would have been the poorer, French romanticists would have been spared some superfluous raptures, and Berlioz would have escaped an unhappy marriage. are glad to welcome Mr. Hapgood as a defender of common sense in the case of the Hamlet of Madame Bernhardt, though he shows himself one of the newest school of criticism when he says concerning the performance of 'Hamlet' that "the aggregation of artists from Paris got through playing football with it." What he calls "our only high-class theatre" is "the little theatre on Irving Place," New York, in which German plays are given under a German manager. Of the works of the Germans, he says, "thanks to the Irving Place Theatre, and secondarily to the Bowery playhouses, we see considerable"! The two ablest American dramatists are, we are told, Mr. Herne and Mr. Gillette. With the works of the latter we are familiar; with those of the former we have to make acquaintance. We should have supposed Mr. Bronson Howard the equal of either. Mr. Hapgood has strong views as to the influence in America of the syndicate, as to the influence in America of the syndicate, and sees in it a distinct menace to the prosperity of the American stage. Of the many actors or managers who at first opposed its octopus-like proceedings, all but one seem to have been caught. It is a saddening picture which is drawn, the more saddening since it seems likely that American experiences may shortly be our own. Much of Mr. Hapgood's book may be read with amusement, though we wish that more of it were intelligible to the benighted Briton. With the chapter on 'Broad American Humour' we have not sought to deal. Of some of the jokes the author says that they must be unintelligible in a few years. To us they are unintelligible now. When a humourist says of the "tip" system in Paris, "Every garçon gives up the brass for the privi-lege of sandbagging you," we can only say, after Rip Van Winkle, "Is that so?" and retire baffled from the conjecture what it is that the garçon gives up or does.

ON "VLLORXA" IN 'TIMON OF ATHENS,'
III. iv. 112.

This discussion has, I think, resolved itself into one between the later Folios and the modern critics. On one hand we have a reading which is admittedly regular, and on the other Mr. Littledale's emendation, which is admittedly irregular. About 500 examples of proper names in its, and an equal or greater replaced corresponding femigines in its and number of corresponding feminines in -ia and of Italianized forms in -io, occur in Shakspeare, all as a rule similarly accented. Of the names in -ius, dissyllabification occurs in about forty cases, generally at the end of a line; and it is remarkable that sixteen of these instances can be charged to the name Demetrius occurring in 'A Midsummer Night's Dream'

and 'Titus Andronicus.' We have thus about twenty four examples, some of which are doubtful owing to the verse pause, distributed over the remaining names terminating in first. It will therefore be seen that the two examples quoted by Mr. Littledale are exceptions, and I submit that for this reason they cannot be accepted as evidence for his scansion of "Sempronius." Hemistichs are soughly exceptional, and are therefore open to the same objection when introduced as part of an emendation.

I am still uncertain as to how Mr. Little-unite proposes to divide the Steward's speech and 'Titus Andronicus.' We have thus about

I are still uncertain as to how Mr. Little-table proposes to divide the Steward's speech (the example quoted from 'Timon,' III. ii. 48, after "Servilius," is hardly parallel, as the whole speech is less than one line); but if Mr. Littledale proposes that one hemistich, "The rascals," should be immediately followed by another, "O my Lord," I am afraid that his reading must be judged as most improbable. Pursuing the method of finding parallels, we

Pursuing the method of finding parallels, we may defend the reading

Lucius, Lucullus, and Sempronius : All

by the following :-

No Publius and Sempronius, you must doe it.

'Titus,' IV. iii. 10.

Is Declus Brutus and Trebonius there?—' Cæsar,' I. iii. 148.
It is but change, Titinius: for Octavius.—Ib., V. iii. 51.
Come Cassius Sword, and finde Titinius hart.—Ib., V. iii. 90.
Periods his comfort.

Noble Ventidius well:—' Timon,' I. 1. 99.

What Lucius, hoe?—' Cæsar,' II. i. 1.

what hoa: Brabantio Signior Brabantio, hoa.
'Othello,' I. i. 78.

In five of these examples we have two names in a single line, both slurred; and in three we have an interjectional monosyllable like "All" following the proper name and closing the line. I do not, however, attach much importance to casual parallels, and I regard it as highly misleading to correct the text of a classic in accordance with exceptions. Probability is against a misprint, which naturally comes haphazard, occurring in a passage which is exceptional and rarely found, and Mr. Littledale will readily recall many erroneous emendations based upon his method of reasoning.

A careful comparison of the Quartos and Folios shows that the truth generally lies with that reading which is the more natural and in accordance with the ascertained rules of Elizabethan speech, and such knowledge should surely be the critic's guide in dealing with non-Quarto plays such as 'Timon of Athens.' Prof. Delius sums up the position succinctly.

He says :-

"Die Folio fügt hinter Sempronius noch einen gänzlich unbekannten und fabelhaften Ullorxa ein. ganzuch undekannten und fabelhaften Ullorza ein.—Shakspere wird hier schwerlich einen Freund Timon's namhaft gemacht baben, der weder vorher noch nachher vorkommt. Auch scheint das and vor Sempronius darauf zu deuten, dass kein Einzelner mehr aufgezühlt werden soll.—Deshalb liess die zweite Folioausgabe von 1632 mit Recht das seltsame Wort aus, das vielleicht aus dem in der Handschrift darunter stehenden 'O my Lord!' in den Text gerieth."

"All, Sirrah, all!" and "Sempronius" stood for nearly thirty years in the Globe edition, and were then rejected from the revised Cambridge

text, probably for a similar reason.

I am convinced that the word Vllorxa is a misprint due to dittography, and that probably the printer of Folio II. consciously rejected it as such. At any rate, the resultant reading is simple, satisfying, and characteristic, while that of Mr. Littledale strikes me as complex, dubious, and exceptional.

FRANCIS JOHN PAYNE.

Aramatic Gossip.

The promised production this evening at the Apollo of the American farce 'Are You a Mason?' has been abandoned.

MR. EDWARD TERRY contemplates appearing at Terry's Theatre early in the new year in a new comedy by a popular author.

MRS. PATRICK CAMPBELL proposes to produce Björnson's 'Beyond Human Power.' 'Lady Tetley's Divorce' is to be produced tentatively in Bristol before Mrs. Campbell appears in London on September 7th in 'The Second Mrs. Tanqueray.

Among the "modern features" in Mr. Cecil Raleigh's forthcoming production at Drury Lane will be a motor-car race, a thing difficult of realization even on the largest stage.

MR. GEORGE MOORE'S 'Diarmuid and Grainne' is to be produced in Dublin by Mr. Benson on October 21st.

SIR HENRY IRVING and Miss Terry will begin on October 21st a three weeks' engagement at the Knickerbocker Theatre, New York. Later the theatre will be occupied by Miss Maude Adams, who will appear in the new drama of Mr. J. M. Barrie. Afternoon entertainments will show Miss Adams in Rosalind, a part she has not hitherto essayed; and she will also be seen in 'L'Aiglon' and 'The Little Minister.' Miss Adams's appearance in London may be anticipated on April 13th.

On her return to London next year Madame Sado Yacco will, it is said, play in English the part of Portia in 'The Merchant of Venice'; that is, it is to be presumed, in the Japanese rendering of that play, which does not very closely resemble the original.

On the production in September at the Century Theatre of 'The Whirl of the Town' Mr. Henry E. Dixey, an actor who made a favourable impression at the Gaiety a good many years ago, will reappear in London.

Mr. E. H. Sothern is rehearing for production in the United States a play on the subject of Richard Lovelace, presumably the Cavalier

The authorship of the new play, drawn from Thackeray's 'Vanity Fair,' which is to be produced forthwith at the Prince of Wales's Theatre, is ascribed to Messrs. Robert Hichens and C. Gordon Lennox.

'A MAN OF MYSTERY,' a drama by Messrs. Roy Redgrave and Arnold Bell, was produced on Monday at the Grand Theatre, Islington. Its involved story deals with Nihilism. The principal parts were played by Misses Frances Campbell, Barbara Fenn, and Marjorie Carr; Mr. Arnold Bell, Mr. Arthur Kendall, and Mr. Kenyon Musgrave.

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